

VIDEO AGE

international

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MIP Ashes
Indie Product
Pilots in the Air
Brasil TV Forum

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Speculators Kicked Out Of Hollywood's Lots

BY DOM SERAFINI

While President Barack Obama was busy fending off insurance companies that profited from people's misfortunes by successfully offering a national health plan, Wall Street financiers and bankers roaming the White House allowed another coup: the creation of two exchanges that would give speculators the opportunity to bet on the performance of films over their first four weeks at the box office.

Clearly, the disastrous *laissez-faire* philosophy of presidents Bill Clinton and George W. Bush still reigns, and now even Hollywood is being targeted by speculators. The Commodity Futures Trading Commission (CFTC), the U.S. agency that regulates the derivatives and futures market, has backed a new scheme that



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Europe Dissed By Latin American TV

BY GIOVANNI VERLINI

Latin America is a remarkable opportunity for European media groups. Cultural and, in some cases, linguistic affinity with many nations of the old world makes the South American continent a somewhat natural area of expansion for European media companies.

Yet the history of European media presence in Latin America is patchy, at best. While foreign media companies in general have had a love-hate relationship with a continent long characterized by the damming combination of protectionism, piracy and economic volatility, it's the huge conglomerates of North America — mainly the U.S. and to a certain extent, Canada and Mexico — that have historically dominated the scene and continue to do so.

In addition, Latin America's profile as a hub for content creation and export has also significantly grown in recent years. In other words, the margins of maneuver for European content exporters

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Sección en Español

Studios Stronger Than Ever Indies Make Up In Number

The L.A. Screenings as a battleground

BY ERIN SOMERS

Yes, there are only six major U.S. studios and they have power, money and new TV series. Yes, we know that thousands of buyers from every corner of the world (including Sri Lanka and Trinidad) flock to the L.A. Screenings mainly — if not only — to look at pilots for the new U.S. TV season. Yes, we also know that the studios have stars that they parade around at those lavish parties that make the L.A. Screenings the Hollywoodian event that it has become.

But, let's not underestimate the power of the indies, especially when they're both angry and hungry. Despite the usual post-L.A. Screenings mumblings, year after year, an increasing number of

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Latin TV Shoppers Will Definitely Be Buying in L.A.

BY LORENA SÁNCHEZ

Most Latin American TV buyers contacted by *VideoAge* are really excited about programs they expect to find at the L.A. Screenings this year. Program executives from the Latin American region will be looking for series, successful U.S. formats and movies. They are also open to

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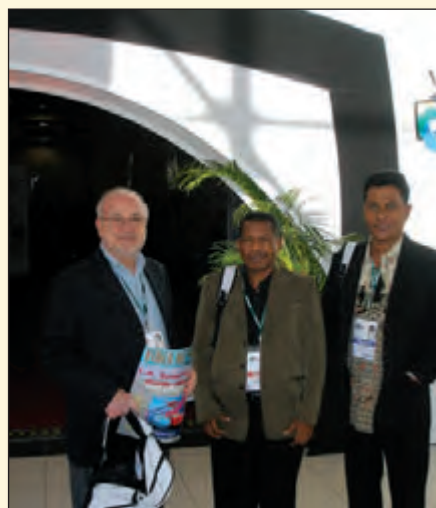
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Sitcoms Back On U.S. TV

After the recent success of shows like *Modern Family* (ABC), *The Big Bang Theory* (CBS), *Two and a Half Men* (CBS), and *30 Rock* (NBC), some media outlets, among them the *New York Times*, have lately heralded the second coming of comedy

on U.S. television.

After a few years of "failed derivatives" (like *Friends* spinoff *Joey*), the most recent batch of sitcoms has received glowing reviews and skyrocketing ratings.

There is some speculation that the down economy has created a need for uplifting, comedy fare. But whatever the reason, half-hour comedies like *The Office* far outrank dramas in online views, and shows like last year's *Cougar Town* and *Modern Family*, have been

readily renewed for subsequent seasons.

Further proof of the comedy boom can be found on the studios' lists of upcoming pilots, which are riddled with laughs. Early figures show that there are up to 10 more comedy pilots in the works than last year.

Cartoons Held At Bay

Over 1,000 delegates attended the 14th edition of international animation festival Cartoons on the Bay, held in Rapallo, Italy, April 15-18 and organized by RAI Trade. Five hundred entries were submitted to the competition, with Pulcinella Awards

bestowed on ZDF's series *Fun With Claude*, Nickelodeon's *The Penguins of Madagascar*, and Fuji TV's *Flying Trapeze*, among others.

Among the presentations, which took place at the Excelsior Place Hotel in Rapallo, were "Modern Egyptian Animation," "The value of diversity in Nickelodeon's productions — The case history of *Avatar: The Legend of Aang*" (pictured below with Nickelodeon's Daniela di Maio, and VideoAge's Monica Gorghetto), and RAI Fiction's traditional unveiling of its new projects, which this year included co-productions *Little Prince* and *The Extraordinary Adventures of Jules Verne*.



The fest saw active participation from Italian animation companies such as The Animation Band of Marco Marcolini (pictured below).



TV Privacy Rights For Animals Too

BC series *Nature's Great Events* has recently gotten flack from an academic and wildlife advocate for violating the animals' privacy. In a new study that appeared in *Continuum: Journal of Media and Cultural Studies*, Brett Mills, a professor at the University of East Anglia, asserted that nature documentaries ignore privacy ethics

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(Continued from Page 4)

when filming creatures.

The study cited scenes in *Nature's Great Events*, to make the point that, because animals cannot give consent to have their most secretive moments televised, the practice is unethical. In a recent interview, Mills suggested that it is the tendency of TV shows to prioritize the rights of the viewers over the rights of the animals. When asked for a response, the animal kingdom ignored the request to comment.

Cadura Shows NBC-Uni's Art

Luca Cadura, the president of NBC Universal's Studio Universal Italy, recently celebrated the company's 12th anniversary with an exhibition in Milan, Italy organized by Università Cattolica del Sacro Cuore and the Center for Research on Television and Audiovisuals. Organized by Professor Aldo Grasso, the exhibition was titled "Studio Universal: Cinema on TV."

The event featured advertising campaigns and videos that highlighted the evolution of its brand. Universal's history and dedication to classic American cinema was at the forefront of the exhibit. Also available were a series of workshops,

study sessions, and speeches by a number of industry notables including Rai4's Carlo Freccero, Aldo Grasso, McCann Worldgroup's Milka Pogliani and Studio Universal's Luca Federico Cadura. Most of the works exhibited at the Cattolica University were featured in a catalogue (pictured below) and are available online at: www.ilovesu.it



Kennedy's New Series Debated

New History Channel series *The Kennedys* does not hit airwaves until next year, but critics are already up in arms. The eight-hour program has come under fire for its portrayal of the famous American political family, which detractors have labeled as "vindictive, revisionist and firmly right wing."

Reps from the History Channel expressed aims only to tell the Kennedy's story with an A-list cast and crew. However, some are viewing producer Joel Surnow, creator of *24* (for the conservative Fox TV network), as a staunch right winger with a bone to pick.

Documentarian Robert Greenwald (*Outfoxed: Rupert Murdoch's War on Journalism*), has posted a video online pointing out a number of factual errors in the script. Additionally, Ted Sorensen, a former advisor to President Kennedy, has stepped forward to support Greenwald, claiming that conversations between himself and the president portrayed in the movie never happened. In response, the History Channel has released statements pointing out that the script is currently being edited and fact checked by historians.



Letters

Pedro Font of the New York Televisa Internacional office is pictured with Ma Runsheng, General Manager of China's Radio & Television Program Exchange Center (CCTV), celebrating their 15-year friendship at MIP-TV.



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Back to Familiar Ground

Forum Brasil, the São Paulo TV conference and exhibition, now in its 11th year, is going back to its traditional convention center, Frei Caneca in the heart of the city.

Last year's experiment with the Transamerica Expo Center was not popular with many participants, mainly because of its distance from the city

center. The Expo Center is situated in a more remote section of São Paulo, in what could be considered the city's suburbs, in an area which houses Rede Globo's headquarters.

This year, organizers Converge Comunicações are expecting a larger contingent from Latin America, the U.S., Canada and Europe than that of 2009, which numbered a low 600 from

22 countries. This compared to over 1,200 participants from 30 countries when it was held at the Centro de Convenções Frei Caneca.

The fact that this year the Forum is held later than usual — June 16-17, compared to June 3-5 in 2009 — could bring more TV executives who, in the past, were too busy with post-L.A. Screenings paperwork to travel.



A group of Portuguese-speaking broadcasters from nine countries attending the 2008 Forum at the Novotel Jaragua, which this year returns as the official hotel.

André Mermelstein, head of the event organization, summarized this year's Forum activities for *VideoAge*: "We're having two development pitchings. One for The History Channel, which is looking for original productions in Brazil. They'll be looking at projects for six 42-minute series and two-hour specials. They're giving away a U.S.\$20,000 development prize to the winning project.

The second pitching is sponsored by Rio de Janeiro-based distributor Synapse TV, which is looking for projects in post-production and is willing to invest over U.S.\$30,000 in suitable projects.

In addition, we're having the third annual Portuguese TV Meeting, with over 15 broadcasters from eight Portuguese-speaking countries (Angola, Brazil, Cape Verde, East Timor, Macau, Mozambique, Portugal and St. Thomas and Prince [with only Guinea-Bissau this year missing]), all looking for new programming opportunities.

There will also be a world class conference with executives from over 10 countries, discussing digital distribution, broadband TV, formats, production costs and co-productions.

Finally, there will be a showcase of the many government opportunities offered by Brazil for international companies willing to co-produce, including public funds, private funding and government incentives." ●



Forum Brasil's Roberto Filippelli with TVTL's Antonio Dias and Alberto Alves of Timor East, at Forum 2009 at the Transamerica Expo Center.

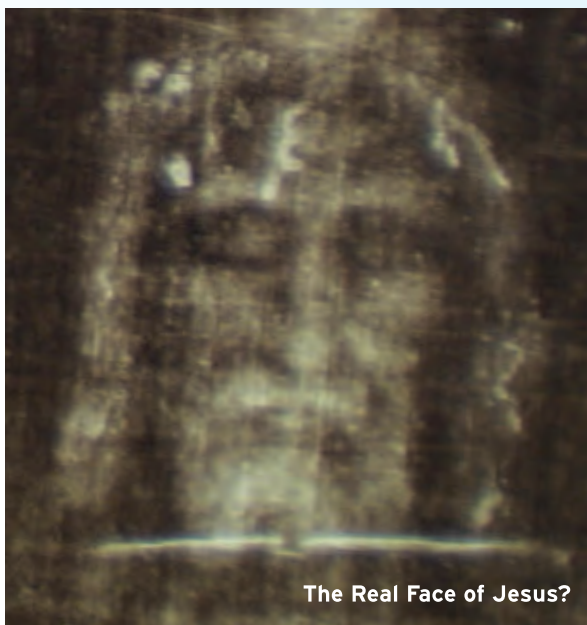


A view of the Centro De Convenções Frei Caneca

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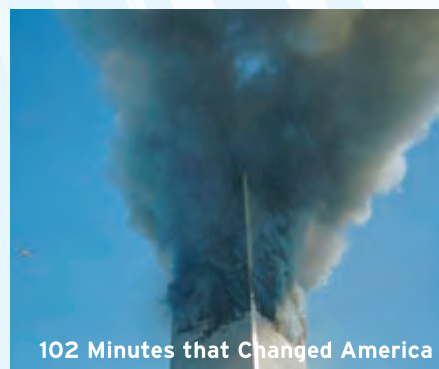
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The Croisette Awakened By An Eruption of Deals

MIP-TV ended with a bang this year — or rather, an eruption. On the market's final day, a volcanic blast in Iceland filled the sky above Europe with ash, rendering air travel impossible and stranding hundreds of market travellers in the Côte d'Azur. But while the market's aftermath may have been turbulent, MIP-TV itself was smooth sailing.

If one thing was evident at MIP-TV, it was that the industry is on the mend. The weeklong festival provided some companies the opportunity to bounce back from a difficult 2009 and take advantage of the recovering global economy. Although the market was less flashy than years past, parties were back in moderation, a number of stars brightened things up and the general attitude on the convention floor was one of optimism.

Some 11,600 participants from 217 countries gathered to do business in Cannes at MIP-TV 2010 and its affiliated events that took place April 10-15. Attendance was up by about 100 people from last year's conference, which, due to the financial crisis, saw 14 percent decline in participation from the previous year. The modest increase in attendance seemed to point to a gradual improvement in the state of the industry — an idea that was echoed by a good many executives to whom *VideoAge* spoke on the convention floor.



Record TV's Delmar Andrade

Although the market took place a few weeks later than usual, resulting in a reduced studio presence (Disney and Warner Bros. took meetings in suites at the Palais rather than their customary stands), attendees remained buoyant. Colombia-based Caracol Television's Beth Orozco commented, "[A later MIP] doesn't make a big difference for us. In fact, it gives us a chance to release new productions that couldn't be presented at earlier markets." The late start date may have even worked in favor of smaller companies, as buyers from both France and Italy remarked that in the absence of the studios, they were

taking more time to meet with indies.

Even though the risk of losing more studios next year remains, MIP-TV organizers seem to reject any suggestion to move the market to late February. They seem convinced that if the market presents the right elements (e.g., specific conferences and side events), the studios will come back regardless of whether the calendar date makes sense in view of the L.A. Screenings a few weeks later.

Nevertheless, for most in attendance, it was business as usual on the Croisette. Comcast International Media Group was on hand with a sprawling stand and, a wealth of lifestyle and entertainment programming. But despite much convention-floor buzz about the Comcast/NBC acquisition deal, executive vice president Duccio Donati kept mum about the agreement.

The German contingent was out in full force, with announcements and press conferences aplenty. Studio 100 announced a Turkish co-production and in an informal press conference, Bavaria Media's Philipp Kreuzer revealed that for now, his sales team's efforts are concentrated wholly on Europe.

For its part, Italy was also well represented despite financial woes at home. The Italian pavilion hosted a reception in honor of the Rome-based Association of Audiovisual Distribution and an animation co-production between Rai Fiction and the Region Sicily. Many Italian executives were also preparing to head to Rapallo for *Cartoons on the Bay*, which kicked off on April 15, right on the heels of MIP.

Singapore also had a busy market, with Media Development Authority hosting a luncheon and a press conference. Acting Minister for Information Communications and the Arts, Lui Tuck Yew, presided over the conference, which centered on the country's plan to become the "Asian media capital."

However, as far as that title is concerned, Malaysia may be poised to give Singapore a run for its money. The Malaysian contingent held a Day Two signing of a co-production treaty between Ed-Online and Korea's NHC Media. Additionally, Adam Ham,



The BBC's Steve McCallister at their Majestic Beach event

entertainment and media specialist at Malaysia's Multimedia Development Corporation, outlined the country's plan for industry expansion on the international stage. As a part of this plan, U.S.\$22 million has been dedicated to the cause of international co-productions.

Also out in abundance were executives from the financial end of things. These money people — specialists in banking, gap financing, and tax shelters — were at MIP representing a host of countries. American investment fund Fuse Capital, which specializes in Web startups, and Canadian firm Rocket Fund, which specializes in kids' content, were on the lookout for business prospects. The list of financial institutions in attendance included Banque Nationale Du Canada, Belinvest, Fonds de Solidaire, Harsha Deshpande, Ingenious Media and a handful of others.

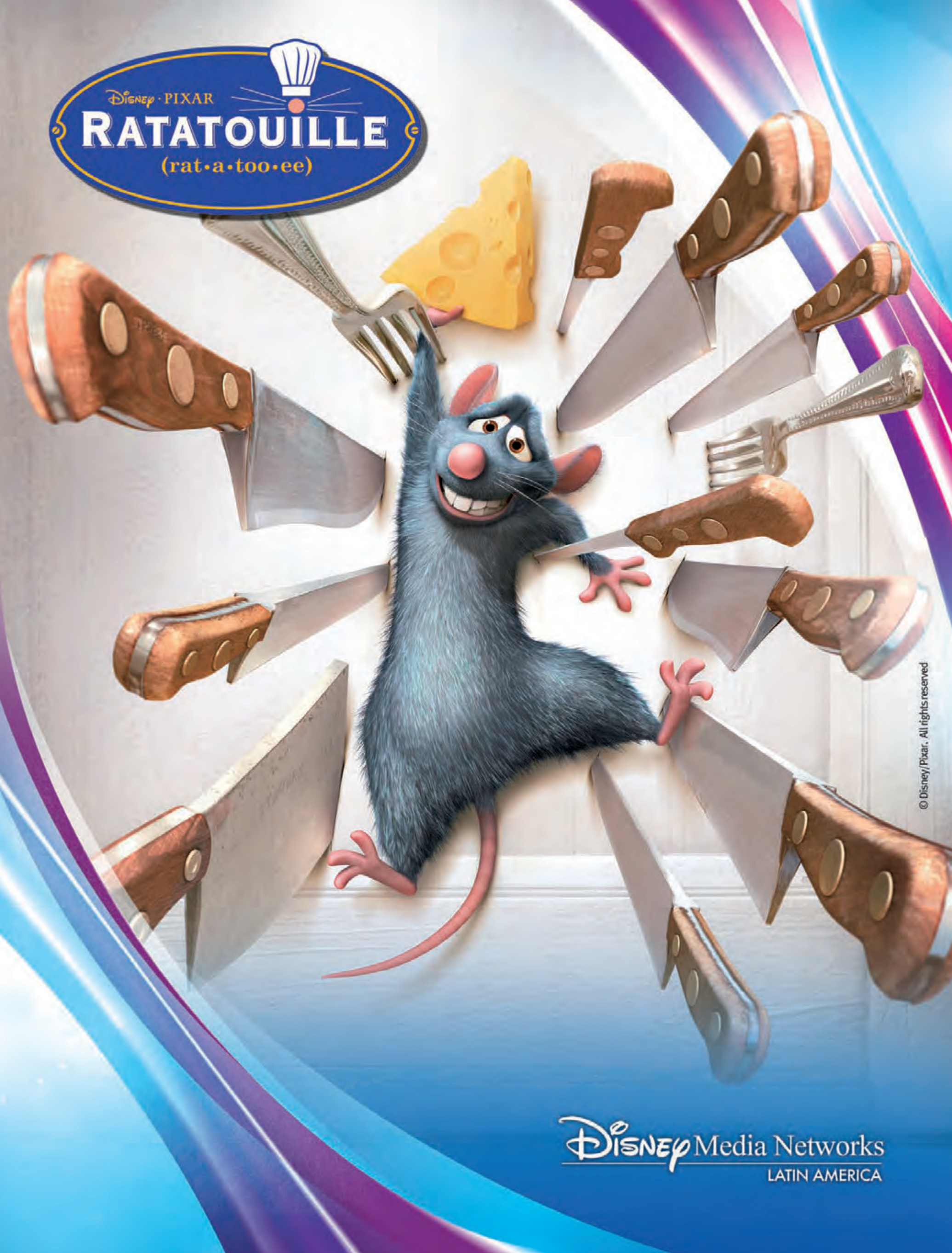
The theme of MIP-TV was "Charting the Next Decade," and much of the conference program was therefore geared towards digital media. In keeping with the theme, Jonathan Miller, chief digital officer, chairman and CEO of News Corp's Digital Media Group, delivered a Day Two keynote that addressed, among other things, the future of online TV distribution. "[Online] content expands faster than advertising can support it," he said, elaborating that subscription



The Starz contingent, headed by Chris Albrecht and Gene George



Disney Media Networks' Henri Ringel and Fernando Barbosa



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Lionsgate's Lori Crotts and Priscilla Pesci

and agency models are the way of the future.

These seminars weren't all ones and zeros, though. At the Brasil Forum, speakers including Little Airplane president Josh Selig and 2D labs CEO Andre Brietman touted the production possibilities of Brasil. In regard to a recent trip to the country, Selig remarked, "I genuinely felt that I was witnessing higher levels of genuine creativity in São Paulo than I currently witness in New York or L.A."

Another keynote of interest was the Day One speech by Los Angeles-based Starz CEO Chris Albrecht, who recently joined the company from HBO. Drawing parallels between the feature film and television businesses, Albrecht provided some perspective on new ways of looking at original programming.

Aside from "Charting the Next Decade," formats also garnered a good bit of focus. This year marked the debut of a new mini-event, MIPFormats, which

took place on April 10, the day before Palais doors officially swung open for MIP proper. With 250 companies from 27 countries in Cannes to sell format rights, it's no wonder market organizers dedicated a whole day to this side of the business. Rob Clark, president of Worldwide Entertainment at format powerhouse FremantleMedia, gave *VideoAge* a rundown of the evolution of the formats game. "It used to be the case that all the great formats originated in the U.S., the U.K. and the Netherlands," he said. "Now the business is truly global."

As usual, there were many breakfasts, lunch meetings and at-the-stand receptions to attend throughout the week. NBC and E! joined forces to host a cocktail party, while BBC and Digital Rights contributed with gatherings of their own down on the beach. Boat parties were also big this year, with newcomer Engine and RDF each throwing soirees on the high sea. TF1, WWE, Eyeworks and Roma Fiction Fest were among other bashes of note, and Rai's



Televisa Internacional announced a new venture with China's CCTV

fête, as usual, did not disappoint.

Though not exactly a star-studded affair, a number of actors were on hand promoting new shows. Venerable *Star Trek* alum William Shatner was there on behalf of Cineflex, and Rive Gauche brought along *Dog Whisperer* Cesar Millan. Also making the publicity rounds was *90210* heartthrob Jason Priestley, who was pushing E!'s new show *Call Me Fitz*, as well as Missy Peregrin and Gregory Smith from *Copper* (now *Rookie Blue*).

Although not every company had stars on hand, there was a remarkable number of new shows making their market debut. Canamedia launched documentary/reality series *The Real Joey Lawrence*, GK-TV had *Camelot*, FremantleMedia premiered *Jamie Oliver's Food Revolution*, and that was just the beginning.

As the market drew to a close, conversation on the convention floor inevitably turned to the L.A. Screenings. The consensus among the executives



FremantleMedia's David Ellender (r.) and Tony Cohen

VideoAge talked to was that the outlook for the Screenings was very good. Comcast's Donati has big plans for the market. "Firstly, we'll be attending with a suite for the Latin Screenings," he said. "We'll also be using the time to meet with clients from all over and attending in a buying capacity." Overall, attendees were looking forward to continuing the positive momentum of MIP-TV at the Los Angeles event. Barring any volcanic activity over Southern California, all expect another productive market. ●

MIP-TV Confronts Iceland's Ash for Participants Out of Cash

On Friday, April 16, when airports in Europe were shut down due to volcanic ash, MIP-TV organizers set up a help desk to assist the many participants that were stranded in the Côte d'Azur and wanted cheaper hotel accommodations, among other things. There were many weary distributors and buyers doing their MIP follow-ups in hotel rooms and the "free" MIP-TV business center, nicknamed the "Volcano Business Center."

For those attempting to leave the city by ground transportation, things were equally complicated. Car rentals ran as high as 900 euro per day, and rental centers quickly ran out of vehicles. Some MIP participants were barely able to reach Paris or Lille by car to then continue on to London via Eurostar. Also, because of an SNCF rail strike in Paris, taking place the same week as MIP, travelers had limited train options as well.

For the U.K.-based DRG sales team, getting home was a 50-hour nightmare. They managed to squeeze onto a packed train to Paris for a 10-hour ride. In Paris, they lucked into the very last seats on the last Eurostar to depart for London until the following Wednesday.

The award for the most outlandish story goes to RDF Rights, whose staff found an even more creative way to get back to the U.K. After their initial attempt to charter a private plane and fly below the ash cloud failed, the 24-person contingent took minibuses to Calais. After a 15-hour ride, the group boarded two fishing boats and returned to Britain by sea. One of the boats had to make a second trip for six remaining passengers, and after run-ins with border police, was the last boat allowed out of Calais.

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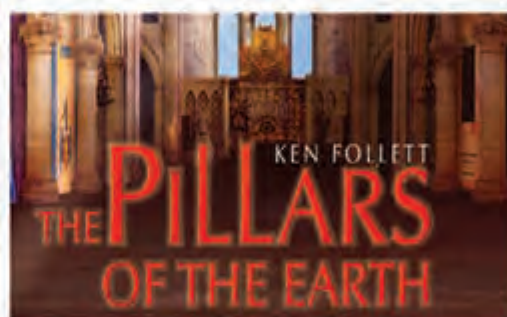
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La televisión de Centroamérica tocada por un Ángel

POR DOM SERAFINI

Para alguien que huye de las luces de las candilejas, no da entrevistas, no quiere que le saquen una foto y protege su privacidad celosamente, Remigio Ángel González y González, sorprendentemente, es un libro abierto. Nacido en México, residente en Miami, Florida, es el Presidente de Albavisión, un grupo con base en Miami que controla 26 estaciones en 10 países de Latinoamérica, 21 de las cuales posee, siendo el resto afiliadas a la programación. Albavisión también controla 80 estaciones de radio (25 que posee y opera) y 40 salas de proyecciones (Cine Alba) en Guatemala y Costa Rica.



Remigio Ángel González y González

Para la industria de la distribución internacional de TV, Albavisión es vista solamente como un ente valuado en U\$D14 millones anuales en compras de programación, pero para el sector de la TV de Centroamérica, como así también para países como Argentina (Canal 9), Chile (La Red), Paraguay (SNT), Perú (ATV) y Ecuador (RTS), González es una figura central. Si bien R. Ángel González (poco conocido con este nombre, ya que usualmente es mencionado solo como Ángel González) es rara vez mencionado en la prensa comercial, una simple búsqueda en Google en cualquiera de los países latinoamericanos en los que opera, sería suficiente para obtener un gran caudal de información de los medios locales, de quien suelen llamar *El fantasma* (fuente, "América Economía") o simplemente "El Mexicano", debido a su nacionalidad. González fue uno de los temas mencionados en la publicación del libro de la Universidad de Texas, llamado 'Latin Politics, Global Media'. En el tópico que trata la industria de la TV en América Central, aparece como una figura reconocida con muchas anécdotas a su nombre. La falta de interés de la prensa comercial de los medios de TV se debe fundamentalmente a que América Central tiende a ser ignorada por los medios en general, no más.

Con toda la popularidad y notoriedad

(Continuación a la página 16)

Las tendencias en los pilotos de otoño en USA

POR LEAH HOCHBAUM ROSNER

El año pasado, uno de los temas de conversación en la temporada previa de la TV Americana (upfront TV season) era si la decisión de la NBC de brindarle a Jay

Leno un preciado espacio en el primetime cambiaría el futuro de la televisión. Con la cercanía de los 'upfronts' de este año, la mayoría de los temas de conversación quedaron reservados a la nueva tendencia de la temporada de otoño de 2010: el no sorprendente resurgimiento de los sitcoms en la era post-moderna de un mundo

dedicado para la 'familia', de las numerosas repeticiones y de la usual cantidad de ofertas de shows policiales y de abogados, con la clara exclusión de series de sci-fi/fantasia, teniendo en cuenta que ninguna de las copias de *Lost* que llegaron al aire

(Continuación a la página 18)

La TV India ha crecido en miles de millones

POR DANA TILAK

A fines de 1990, la mayoría de los espectadores de televisión en la India recibía un solo canal, si vivían en una gran ciudad, con suerte dos.

India es un país de grandes diversidades. Hay un antiguo dicho: La India cambia de lenguaje, cultura y estilo de vida cada 100 Kilómetros. Dos

(Continuación a la página 20)

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Centroamérica tocada por un Ángel

(Continuación de la página 15)

que posee, González sigue siendo una figura compleja, como la región que cobija bajo sus alas. Oficialmente, América Central comprende siete países, pero uno de ellos, Belice, es angloparlante. Usualmente, para la venta de programación de TV, el Caribe está asociado a América Central, pero de los 20 países que lo componen, solo tres son hispano parlantes: La República Dominicana, Cuba y Puerto Rico.

Sin embargo, Puerto Rico es parte de la red de señales de USA, y el lado hispano parlante está afiliado a los nueve grandes territorios de los países Latinoamericanos. Por lo tanto, a los fines de este artículo, la región de países hispanos está compuesta por: Guatemala, El Salvador, Honduras, Nicaragua, Costa Rica, Panamá y la República Dominicana. Esta área cuenta con 51.4 millones de habitantes en 11 grandes ciudades.

En cierto momento, en 1821, con la exclusión de la República Dominicana y lo que hoy es Panamá, la región estuvo organizada como un solo país, si bien por corto tiempo. Se la conoció como la República Federal de Centro América. Sin el deseo de dar un paso diplomático en falso, es necesario mencionar en este punto que los países (excluyendo a la República Dominicana) son localmente referidos como América Central y Panamá. El costo de los derechos para la región de una serie de 60 minutos en promedio está entre U\$D300 para Nicaragua hasta U\$D700 para Panamá. (Ver tabla adjunta).

Los precios no siempre reflejan el mercado publicitario de la TV o el tamaño de hogares con TV. Por ejemplo, Panamá tiene la menor cantidad de población de los siete países, y aún así es el mercado de TV más grande en términos de ganancias por publicidad y precios de adquisición de programas (vea el cuadro en la página siguiente). Costa Rica, con un mercado de TV más pequeño, una población mucho más chica y menor PBI que Guatemala, paga un 32% más por programación. Volviendo al caudillo de la TV centroamericana, la tecnología pudo haber alentado a González a la cobertura de un tipo de prensa 'controlada'. Por ejemplo, sumo énfasis fue dado al hecho en mayo de 2008, cuando él creó Albavisión (en honor a su esposa Alba Elvira Lorenzana, de Guatemala) y haya aceptado a tener un sitio de Internet (www.albavision.tv) con links a sus estaciones de TV principales.

El mes siguiente él aceptó ser

mencionado en un comunicado de prensa de Harris (la manufacturadora de transmisores de TV digital) declarando: "Consideramos un paso natural en la evolución de la TV abierta y gratuita. Además de ofrecer excelentes contenidos, nuestra responsabilidad con los anunciantes y la audiencia es de garantizar la mejor calidad de cobertura de la señal independientemente del equipo de recepción. Ese es nuestro foco en la televisión digital de alta definición, y pronto, también con señales en equipos móviles. La nueva capacidad móvil de la ATSC nos permitirá cumplir con ambos objetivos de manera eficiente y con una buena relación costo/beneficio.

Previamente, dio una entrevista telefónica a Will Weissert de la Associated Press que fue publicada el 9 de junio de 2002. En ese reportaje, fue revelado que los valores netos de González eran de U\$D350 millones. Actualmente sus bienes han sido estimados en U\$D 2 mil millones de dólares sin mayores fundamentos contables ("Forbes" no lo incluye en la lista de los multimillonarios del mundo). Sin embargo, considerando sus 21 estaciones de TV y otros intereses multimillonarios, ese valor es posible.

Un gran shock recibieron quienes lo conocen el 23 de octubre de 2008, cuando organizó un cocktail en Washington D.C. para anunciar el lanzamiento del canal de TV pago Albavisión en su satélite de tres años de antigüedad que da servicio a Telecentro, en la plataforma de DirecTV TV Más. Este último servicio fue lanzando en sociedad con Guillermo Cañedo White, ex CFO del Grupo Televisa. Telecentro es un servicio de TV programado con materiales de los canales de TV de Centroamérica de González y dirigidos a una población estimada de seis millones de centroamericanos que viven en los Estados Unidos.

Otra estrategia de expansión de Albavisión (además de la TV móvil) que le traerá a González un exposición inevitable, es su plan de coproducir 10 telenovelas en un período de cinco años con Chroma Producciones de Perú, y con su intento de desarrollar un canal de noticias Centroamericano.

González, uno de 13 hermanos, nació en 1944 en el seno de una familia de clase media, en Sabinas Hidalgo, un pueblo cercano a la industrializada ciudad mexicana de Monterrey. Comenzó su carrera en la TV en 1971 vendiendo telenovelas en Centroamérica, que fueran producidas en la Ciudad de México por Genaro Delgado Parker cuando su estación de TV en Perú (Panamericana de Televisión) fue nacionalizada. Las telenovelas de Parker eran emitidas por el Canal 8. Cuando el Canal 8 se fusionó con Telesistema para formar Televisa en 1973, Parker dejó México y González se fue a Guatemala. Desde allí continuó con su negocios de canje, básicamente vendiendo publicidad

Su modus operandi se ha adaptado a las nuevas tecnologías, pero no cambiado completamente. Su consistente fortaleza se halla en su habilidad de pagar a los dueños de los contenidos a tiempo a cambio de una reducción en los costos de las licencias

para el aire de Canal 7, un canal que ahora posee, entre las telenovelas del catálogo que Parker le dejó para distribuir. En Guatemala, González conoció a su primera esposa, la hermana de Luis Rabbé, futuro ministro del gobierno de Guatemala. (Ella falleció posteriormente en un accidente de tránsito).

Rabbé, luego se casó con una de las hermanas de González. Unos años más tarde González inició Prolasa, una compañía guatemalteca que adquiría programas de compañías americanas y las revendía a canales de TV en Centroamérica. A cambio de tiempo de aire, también utilizó contenidos americanos en la programación de las estaciones. En 1974 había desarrollado una buena relación con los estudios de USA incluyendo MCA (Ahora NBC Universal).

En 1976, fue llamado nuevamente a México por su amiga Margarita Lopez Portillo, dueña de RTC y hermana del entonces Presidente José Lopez Portillo. Margarita le ofreció a González un puesto en Imevisión (ahora TV Azteca), volviéndolo de esta manera proveedor de contenidos para el Canal 7 y el Canal 13, que en ese momento eran propiedad del gobierno mexicano, junto con algunas pocas estaciones independientes, de las muchas que había en México. Su gran golpe llegó en 1978, cuando adquirió la miniserie *Jesús de Nazareth* de Franco Zeffirelli de manos de Armando Nuñez Sr., de ITC, que luego vendió al Canal 13.

En 1980, regresó a Guatemala y se casó con Alba. Al año siguiente adquirió sus dos primera estaciones de TV en Guatemala: Canal 3 por U\$D 7 millones y el Canal 7 por U\$D 3 millones (ahora él controla cuatro estaciones en el país,

habiendo agregado el Canal 11 y el Canal 13). Luego de Guatemala, comenzó a invertir en operaciones de broadcasting en Nicaragua. Ahora tiene en sus manos tres de las nueve estaciones de TV de Nicaragua: Posee el Canal 10, la mayoría accionaria del Canal 4 y al Canal 12 como estación afiliada.

Subsecuentemente, González hizo sus movimientos en Costa Rica y ahora posee tres estaciones de TV (una, Canal 4, fue adquirida a TV Azteca). En la República Dominicana, tiene programación afiliada en los Canales 2 y 11. Naturalmente, no ha abandonado su país natal, y en el Sur de México, posee cinco estaciones de TV

En 1986, se convirtió en el vendedor mayorista para Latinoamérica de 'New World' bajo Jim McNamara. La abundancia del material en el catálogo permitió a González continuar vendiendo programas a estaciones en dificultades de Centroamérica que no disponían de los recursos para comprar mejores shows. A cambio de los programas, en algunas estaciones, recibía un bono de canje o acciones de la estación y eventualmente poder así acumular suficientes acciones para hacerse de la estación.

Por esa época, decidió confrontar el tema de la piratería de las señales de TV en Centroamérica. En aquel entonces, algunas estaciones de TV y virtualmente todos los operadores de cable MATV se creían fuera del radar de la industria internacional de la TV, y comenzaron a tomar y retransmitir señales de las networks americanas en la programación local, bajando las señales de los satélites sin pagar por los derechos de emisión. González, que vendía programas de muchas compañías americanas, presionó a muchos canales de TV para que respeten las leyes internacionales y sean parte de la industria televisiva mundial como miembros respetables. Al mismo tiempo, hacía lobby en la networks americanas (que en aquella época tenían sus propias divisiones de distribución) de encriptar las señales de satélite para evitar la piratería en Centroamérica.

En 1987, González se mudó a Miami para residir allí. Su modus operandi se ha adaptado a las nuevas tecnologías, pero no cambiado completamente. Su consistente fortaleza se halla en su habilidad de pagar a los dueños de los contenidos a tiempo a cambio de una reducción en los costos de las licencias (lo que a veces puede llegar hasta un 25% del valor de lista). Además, el hecho de comprar para varios territorios, lo que le permite obtener mayores ahorros a nivel de economía de escala.

Con base en sus oficinas en Miami y con un pequeño equipo, González supervisa la programación para estaciones de TV en 10 países cubriendo todo Latinoamérica incluyendo territorios como Argentina, Chile y México. Sus dos hijas son activas en Albavisión, con Marcela González teniendo un rol más gerencial. ●

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Los Pilotos en USA

(Continuación de la página 15)

en los años recientes ha tenido mucho impacto.

Al momento del MIP, los “Cuatro grandes y la CW” han comisionado 81 pilotos con una cantidad casi igual de 42 dramas y 39 comedias.

“Hay un gran apetito por comedias este año,” dijo Keith Le Goy, Presidente de International Distribution, de Sony Pictures Television (SPT), nada que haga a la aún inestable economía americana a que la gente no deje su vida real por media hora de risas. “En tiempos de incertidumbre es típico que los espectadores se vuelquen a la comedia.”

Pero no solo la economía es lo que lleva a la gente a lado divertido de la televisión. El gigantesco suceso de las nuevas series de ABC *Cougar Town*, *The Middle* y *Modern Family*, ha impulsado a las otras Networks a probar y a tratar de copiar los exitosos ratings de la Network del Alfabeto. “Las Networks pueden no copiar de manera exacta (estilo documental) la formula de *Modern Family*”, dijo Le Goy, “pero definitivamente van a tratar de replicar el tipo de caracteres, la situaciones de la vida real, los momentos que tienen emociones.”

ABC es el líder con 12 comedias, incluyendo *Mr. Sunshine* perteneciente a la SPT, con estrellas como Matthew Perry como el gerente de un pabellón deportivo absorbo en sí mismo, como así también *Freshmen*, una serie emitida en multicámara haciendo la crónica de tres miembros del Congreso durante el primer año de gestión. Y a *It Takes a Village*, un sitcom sobre unos ‘ex’ y sus actuales parejas que se unen para criar a un adolescente de 15 años. Fox tiene nueve comedias en elaboración, incluyendo la serie en multicámara *Nirvana*, acerca de dos hermanos indios y sus vidas románticas, y *Strange Brew*, que gira en torno a una familia dueña de una destiladora de cerveza. NBC y CBS también tienen nueve sitcoms cada una. La cadena del ‘pavo real’ cuenta con *Beach Lane*, protagonizada por Matthew Broderick como un célebre autor contratado para dirigir el diario de Hampton, mientras que la Network ‘del ojo’, tiene confianza en una comedia que hará fortuna, *Mike and Molly*, una risueña producción en multicámara producida por Check Lorre (*The Big Bang Theory*, *Two and a Half Men*) sobre una pareja que come en exceso.

Los remakes pueden ser atractivos por haber sido exitosos en el pasado, eso es seguro, y hay menos barreras de marketing dado que los shows son marcas reconocidas. Cuando los nuevos shows deben tener buenos resultados y rápido, esto les puede dar un buen apoyo para comunicar qué es el show.

Mientras las comedias parecen reinar en esta vuelta, la comunidad internacional de la TV ha tenido mayor preferencia por temas más serios. “(Dramas) se transmiten mejor,” dijo Marion Edwards, Presidente de International Television, Twentieth Century Fox Television Distribution.

Ella no se decepcionará de la ecléctica gama de pilotos sobre dramas que hay en oferta, incluyendo el diluvio de típicos shows sobre policías y abogados. Fox tiene a *Ride Along*, la unión entre un oficial veterano y su nuevo e inexperto compañero; *Breakout Kings*, de procedimientos, que junta policías con ex convictos para atrapar a los chicos malos; y *Pleading Guilt*, una serie sobre temas legales en la que un ex oficial de policía es socio en una firma top de *Abogados de Chicago*. NBC cuenta con



Keith Le Goy de SPT

Chase, basada en policiales; *Undercovers*, en la que una pareja es sacada de su retiro para trabajar para la CIA; *Kindreds* de David E. Kelley, un drama que hace foco en un ex abogado de patentes y sus excéntricas prácticas legales; y *The Cape*, acerca de un antiguo policía que viste el uniforme de un superhéroe para poder limpiar su nombre. CBS posee una serie aún sin título sobre una familia de oficiales de policía en Nueva York; *Defenders*, sobre dos abogados de Las Vegas; y *I Witness*, acerca de un detective que deviene profesor y resuelve crímenes. ABC tiene a *187* *Detroit* y *True Blue*, ambas centradas en detectives de homicidios; *The Whole Truth*, un drama legal de Jerry Bruckheimer; y una serie sin título sobre un equipo de detectives aparentemente conformado solo por mujeres. Inclusive CW se metió en la acción con *Nomads*, acerca de un grupo de jóvenes mochileros que trabajan para la CIA.

“Siempre hay una buena cantidad de shows (policiales y de abogados), pero este año, sin duda son la mayoría,” dijo Le Goy de STP, quien también señaló que “hay muchos menos shows sobre temas médicos dado el alto grado de desarrollo que hubo en esa área el último año.” A pesar de ello, CW tiene una serie sin nombre que se focaliza en estudiantes del primer año de la Escuela de Medicina de Harvard; CBS tiene una serie dramática sobre un equipo de médicos de una unidad móvil; y ABC tiene a *Off the Map*, una serie sobre tres médicos que trabajan en la clínica de una isla tropical.

Mientras los shows de médicos están out, las remakes son productos hot, a pesar de las pobres actuaciones que tuvieron recientemente shows como *Melrose Place* y la *Mujer Biónica* (*Bionic Woman*). La CW está ofreciendo *Nikita*, una versión moderna de *La Femme Nikita*. CBS tiene *Hawaii Five-O*, una actualización de la serie de los 60’s centrada en la *Policía Estatal de Hawaii*. Y la NBC tiene a *Rockford Files*, basada en una serie de detectives de los años 70.

“Hay cierta comodidad en el pasado y en intentar reiniciar una franquicia,” dijo Edwards de la Twentieth Century Fox. “Cuando las marcas del pasado son examinadas, alguna puede pegar y funcionar.” Le Goy se hizo eco: “Los remakes pueden ser atractivos por haber sido exitosos en el pasado, eso es seguro, y hay menos barreras de marketing dado que los shows son marcas reconocidas. Cuando los nuevos shows deben tener buenos resultados y rápido, esto les puede dar un buen apoyo para comunicar qué es el show.” De todas maneras, agregó, “en el fondo, un buen show, es un buen show.”

En efecto, un show debe responder a las expectativas para poder tener éxito



Marion Edwards de Twentieth Century Fox TV Distribution

en el panorama actual de una televisión tan competitiva. Mientras algunos productores retoman el hacer remakes de series de otras épocas, otros buscan el rating exitoso de series alrededor del mundo. En años recientes, cadenas de televisión han hallado el éxito con *The Office*, basada en una adorable serie de Inglaterra, y *Betty la fea* (*Ugly Betty*), una novela que originalmente salió al aire como una telenovela colombiana. Este año, Israel aparece como un país a tener en cuenta, con un dúo de series que vienen de la Tierra Santa promocionadas a ser los próximos hits en formatos en América. CBS está adaptando *The Quinn-tuplets*, un drama acerca de quintillizos adultos basado en una adaptación libre de la serie israelí *Reviat Ran*, mientras Fox está haciendo el remake para los espectadores de USA de *Traffic Light*, comedia a una sola cámara que se centra en tres hombres y sus romances.

“Siempre habrá interés en formatos que tengan un récord reconocido y probado,” dijo Le Goy cuando fue consultado acerca del fenómeno extranjero. “La llave de su éxito está dada en la habilidad de tomar lo que funcionó en su versión original y hacerlo accesible a una audiencia culturalmente diferente. Esto es algo que (SPT) conoce de primera mano por haber llevado con gran éxito los formatos de *Married... with Children*, *The Nanny* y *Everybody Loves Raymond* a otros países.” Él continuó: “Vivimos en una era de gran conciencia cultural global, es muy bueno que las Networks americanas estén buscando ideas alrededor del mundo, y que los broadcasters fuera de USA estén interesados en adaptar series americanas.” Aunque no sepamos cuál de las series tendrá mejores perspectivas de ver la luz del día hasta que las Networks no hagan sus presentaciones en mayo, una cosa es clara: Jay Leno será mantenido lo más lejos posible del primetime. ●

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La TV India

(Continuación de la página 15)

canales de TV para una población tan extensa y tan diversa tenían a la India, para decirlo de una manera simple, desfalleciente por contenidos.

Pero cuando finalmente el cambio llegó, fue de un día para el otro. En 1991, la Guerra del Golfo trajo a la India la cobertura satelital de la CNN. Poco tiempo después la Satellite Television Asian Region (Star) ubicada en Hong Kong, ahora parte de la News Corporation, introdujo cinco canales. De acuerdo al Museo de las Broadcast Communications de Chicago “a inicios de 1992, cerca de medio millón de hogares en la India recibía las emisiones de Star.” Esta proliferación continuó de manera exponencial, y la India ahora alberga más de 500 canales para más de mil millones de espectadores. Este rápido crecimiento se expandió mucho más allá de los canales de entretenimiento general a canales de noticias y otros canales de nicho como lifestyle, kids e infotainment. No se espera que el crecimiento se frene a corto plazo.

De 2009 a 2013, la industria de la TV India proyecta un crecimiento anual del 14.5%. Distintos factores sostienen esta expectativa de crecimiento continuo:

- La distribución digital espera aumentar la cantidad de ingresos por suscripciones.
- Se espera que la base de subscriptores de DTH crezca hasta cerca de 28 millones para 2013 (de 10 millones en 2008)
- La entrada de nuevos competidores al mercado incrementará la competencia y mantendrá bajos los costos de producción.
- Se prevé que la penetración del IPTV crezca a medida que la infraestructura de la Broadband se solidifique.
- Se seguirá poniendo el foco en programación regional dedicada para satisfacer necesidades de una audiencia regional.

Teniendo la expectativa de crecimiento que experimenta la industria de la TV India, ¿no debería la industria de la TV internacional esperar ver a los grandes compradores correr por el mundo a eventos de contenido como el MIP-TV? La respuesta es simplemente: Sí y no.

Comenzemos porque “no”.

Dilshad Master, es una experta con

20 años en la industria del broadcasting en India, que fuera Vicepresidente del National Geographic Channel de India, como así también la COO de UTV Entertainment, explicó que “India tiene un floreciente negocio en la producción televisiva y estas productoras crean contenidos, tratan tópicos, son culturalmente relevantes y lo hacen en un lenguaje que es comprensible para las masas. Entre tanto las productoras estén en el negocio de la producción para las masas, ellos tendrán una fuerte atracción sobre el público que es su objetivo,” dijo ella.

“Las películas de Hollywood pelean por hacerse un lugar en la estantería y solo algunas muy particulares consiguen pasar la maraña. Avatar, es un ejemplo reciente (de un film que bien podría haber funcionado en la televisión India)” comentó Master. Los matices sociales y culturales del cine de Hollywood son completamente extraños para la cultura India y su aceptación está limitada a títulos con alto contenido gráfico o de acción como ser las sagas de *Rambo*, *Godzilla*, y *Jurassic Park*.

Pero los problemas no se limitan solamente al área de contenidos. A pesar del crecimiento esperado, quedan desafíos técnicos por resolver antes de que los ejecutivos de la India saquen sus chequeras para comprar programas.

Viren Popli es el director de las iniciativas de TV Digital para la Mumbai Mantra Media, el brazo del conglomerado Indio Mahindra and Mahindra. Previo a serle encargado liderar la incursión de Mahindra en la televisión, Popli fue el Vicepresidente de la división de entretenimiento para celulares de StarTV. Él explicó que a pesar del rápido crecimiento en la creación de nuevos canales, la mayoría de los espectadores de la India se encuentran en áreas rurales, y consecuentemente, imposibilitados de ver esos contenidos. Estos espectadores se enfrentan a un gran desafío: Tienen acceso a plataformas analógicas que llevan de 80 a 100 canales. Por lo tanto “la mayoría de los canales pagan para ser distribuidos en lugar de tener ingresos por la distribución,” dijo Popli. El canon por estar en el “paquete prime” de los primeros 16 canales va desde los USD200.000 hasta USD2 millones anuales. Incluso los modernos operadores de DTH han comenzado a cobrar por el acarreo de señales al momento en que las zonas urbanas se han visto atestadas por la cantidad de ondas transmitidas.

Por ello, mientras la visión de crecimiento es optimista, existen algunos problemas fundamentales, tales como la infraestructura, que deben ser resueltos para poder expandir de manera total la provisión de contenidos.

Y ahora, vemos lo “sí”:

De todas maneras, Viren Popli reconoce que las estaciones de TV

“compran (contenido) los derechos de manera directa y en forma perpetua,” dado el poco incentivo para producir contenido original, los canales de TV quedan reducidos a no ser otra cosa que proveedores de servicio.

Para los productores internacionales interesados en ingresar al mercado, Master sugiere prestar mucha atención al lenguaje. Ella vio como el National Geographic Channel triplicó su crecimiento al introducir una señal 24/7 en Hindi, el idioma más hablado del país. “Hay gran abundancia de canales de entretenimiento en Hindi para elegir, y los espectadores no sienten necesidad de ver canales con contenido doblado a su idioma,” agregó Master.

En contraste, la popular Sahara One Network lanzó Firangi en 2008, canal que transmite solo dramas y comedias internacionales dobladas al Hindi. A pesar del gran esfuerzo de realizar doblaje para series como por ejemplo la telenovela en español de Telemundo *El Cuerpo del Deseo* conocida en India como *Second Chance*, la popularidad de canal rápidamente decayó. “(Solo) el género del infotainment es el más adaptable al idioma local especialmente porque los aspectos visuales dominan sobre los contenidos,” ella explicó.

A pesar de ello, muchos canales se están desarrollando para captar audiencias con deseo de opciones únicas. En muchas instancias, esto dio como resultado que el contenido sea presentado en su formato original (o algo muy similar).

En 2008, UTV estrenó su World Movies channel, responsable de traer a estas audiencias films como *Amelie*, *El Padrino* y *Los falsificadores*. Otras Networks como NDTV siguieron sus pasos.

También es importante remarcar que a formatos tomados de otros países les ha ido bien en la India. Desde los sitcoms comunes hasta otros géneros emergentes, hay historias exitosas. En los últimos cinco años, los gameshows, reality y búsqueda de talentos (como porcentaje ocupado en la programación) ha crecido de triplicándose. La adaptación de formatos como *American Idol*, *Fear Factor* y ¿sabes más que un alumno de quinto grado?, sin duda han contribuido a ello.

Según Popli, empresas internacionalmente exitosas como la ubicada en Mumbai, Sony Entertainment Television, una subsidiaria de Sony Pictures Entertainment y Zee TV, de propiedad India que transmite en Asia, Europa y USA, obtienen ganancias de un modelo de negocios que tiene un 70% de publicidad y un 30% en distribución y otras fuentes de ingresos.

Con un potencial de mil millones de espectadores en la India, cualquier canal nicho es un canal con una audiencia masiva. Dado que la clase media continúa en su crecimiento y el nivel de

alfabetización aumenta, se espera que el mercado de contenidos del extranjero en la India, siga creciendo a paso firme.

Dado que los proveedores de contenido buscan ingresar a este dinámico mercado, se sugiere una aproximación bien planeada.

Primero, deben comenzar por comprender a la audiencia. ¡Y eso no es tarea fácil! En un país que alberga cientos de dialectos, 28 provincias y siete territorios de la unión, la tarea no es simple. Pero bien vale la pena. En la última década, canales fueron lanzados y fracasados. Shows aparecieron y desaparecieron. Comprender el “por qué” puede ayudar a clarificar el pensamiento de qué clase de contenidos pueden funcionar.

Segundo, los proveedores de contenido y de servicios deben focalizarse en entender la economía del negocio. Hay matices en la India que hacen que los ingresos y la estructura de costos deba ser una área importante de estudio antes de ingresar al mercado. Uno debe tener una clara comprensión de ello.

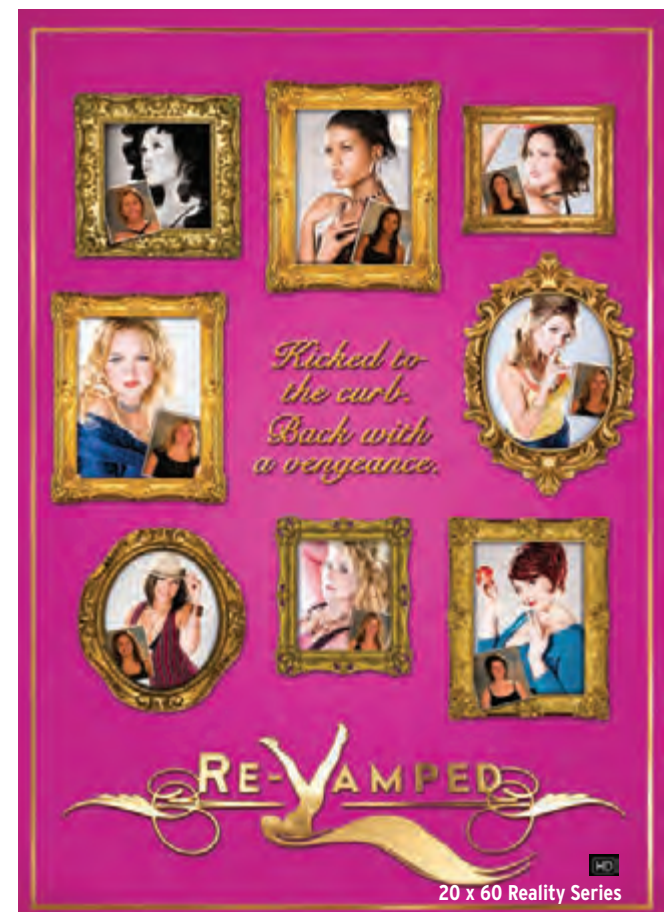
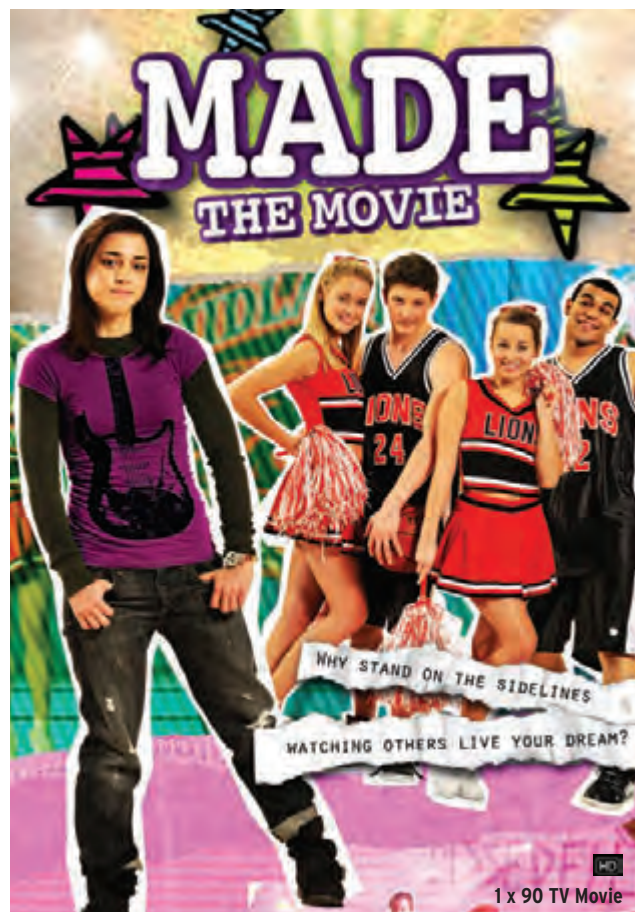
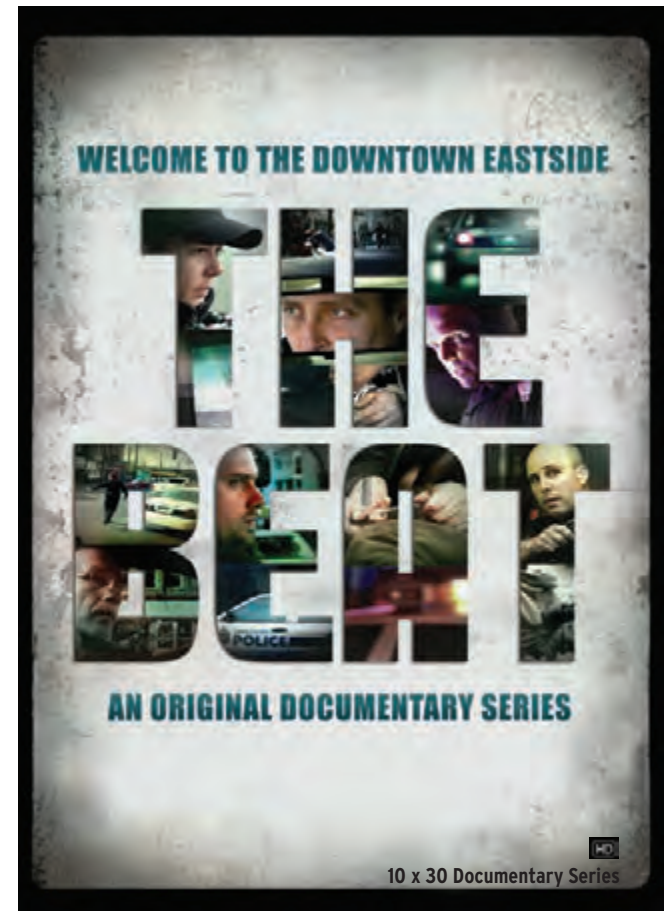
Tercero, las compañías deben definitivamente encontrar al socio correcto. Si están interesados en ingresar en sociedad con una Network India, entonces para aquellos que desean entrar ese mercado será una incursión exitosa estar asociado a un jugador local que tenga resultados reconocidos ya que como extranjeros, para ingresar deberán superar barreras regulatorias significativas. ¿Cómo han reaccionado los locales ante esta fase agresiva en la última década? ¿Qué contenidos y jugadas de expansión han hecho ellos? ¿Cuál ha sido el resultado? Es la Network un líder o sigue una estrategia de “yo también” (mee too). ¡Cuidado: la mayoría hace esto último!

Finalmente, las compañías deben reclutar a los talentos correctos. En una industria en la que el movimiento de ejecutivos supera el 20%, es difícil de dar con un talento de alta talla. Las compañías deben poner el foco en crear una propuesta valiosa que atraiga a los talentos del management Indio que poseen una buena comprensión del mercado de los últimos siete u ocho años.

Con una actitud cautelosa y abierta para aproximarse al mercado Indio, las compañías extranjeras estarán preparadas para dar en la tecla frente a una de las audiencias mas particulares del planeta.

Dana Tilak es la Presidente y CEO de Bombay Pictures, una compañía productora con base en Los Ángeles, actualmente produciendo *Destination Imagination*, un game show diseñado para atraer a 100.000 niños, de 30 países en una competencia por equipos. ●

E1 TELEVISION PRESENTS



LA SCREENINGS: CONTACT VALERIE CABRERA

T: 310-407-0960 x 118 F: 310-407-0961 vcabrera@e1ent.com www.e1tv.com



2010-11 Network Commissioned Pilots

* Indicates that the pilot has already been picked up (as per May 12).

ABC

Comedy

Awkward Situations for Men

Inspired by the Danny Wallace book, the series focuses on a British on-air personality who moves to America.

Freshmen

A multi-camera sitcom about three first-year members of Congress.

Funny in Farsi

Based on the novel by Firoozeh Dumas, it's a memoir of the author's childhood.

Happy Endings

A couple breaks up at the altar and their friends must figure out how to maintain their friendships.

How to Be a Better American

A father attempts to improve his family's life.

It Takes a Village

Two exes and their partners come together to raise a 15-year-old boy.

Mr. Sunshine

Matthew Perry (*Friends*) stars as a self-absorbed manager of a sports arena.

Southern Discomfort

A multi-camera comedy about a dad whose grown kids move into his house.

Untitled Couples Project

A multi-camera sitcom about two sisters in different stages of their romantic relationships.

Untitled Dana Gould Project

A multi-camera comedy about a high school guidance counselor.

Who Gets the Parents

Three adult siblings who are grappling with their parents' late-in-life divorce.

Women Are Crazy, Men Are Stupid

A multi-camera comedy based on the book of the same name.

Wright Vs. Wrong

A conservative Republican pundit is very different in private.

Drama

187 Detroit

A light-hearted look at Detroit's top homicide division.

Body of Evidence

A procedural about a female medical examiner who used to work as a neurosurgeon.

Boston's Finest

A disgraced ex-cop helps solve crimes.

Cutthroat

A single mother operates an international drug cartel from Beverly Hills.

*Edgar Floats**

A police psychologist becomes a bounty hunter.

Generation Y

A documentary-style dramedy that tracks a group of former high school classmates over the last decade.

Matadors

Two long-feuding families in Chicago; stars David Strathairn (*The Bourne Ultimatum*).

No Ordinary Family

A family of superheroes that stars Michael Chiklis (*The Shield*).

Off the Map

Three doctors leave the mainland to work at an isolated tropical clinic.

The Whole Truth

Legal drama that provides perspective

from the defendant and prosecutor until a verdict is reached.

True Blue

Homicide detectives in San Francisco reunite to solve the murder of a former co-worker.

Untitled Richard Hatem project

A female detective teams up with a disgraced ex-cop to solve crimes and untangle a conspiracy.

CBS

Comedy

Hitched

A multi-camera comedy about a newlywed couple, their friends and family.

Livin' On a Prayer

A multi-camera comedy about an unmarried couple in Pittsburgh and their friends.

Mike and Molly

A multi-camera comedy about a couple that overeats.

Open Books

Centers around a female book editor; stars Laura Benanti (Eli Stone).

*Sh** My Dad Says*

A multi-camera comedy based on Halpern's Twitter account; stars William Shatner.

Team Spitz

A multi-camera comedy about a high school football coach.

True Love

A multi-camera comedy about four New York friends; stars Minka Kelly (*Friday Night Lights*) and Ashley Austin Morris (*The Electric Company*).

Untitled Ant Hines Project

A British deadbeat dad moves to L.A. to reunite with his teenage daughter.

Untitled Tad Quill

A widowed father is attempting to get back on the (dating) horse.

Drama

ATF

An ATF agent juggles home life while trying to capture dangerous criminals.

Chaos

A ragtag group of CIA operatives is ensnared by bureaucratic snafus.

Criminal Minds Spinoff

New iteration of CBS' successful crime show.

Defenders

Drama about two hard-charging Sin City attorneys.

Hawaii Five-O

An update of the popular '60s drama about Hawaii State Police.

I Witness

A detective-cum-professor uses special mind skills to solve crimes.

The Odds

A buddy cop show set in Las Vegas.

The Quinn-Tuplets

A drama chronicling the lives of five adult quintuplets.

Untitled Burgess & Green project

A family of cops in New York.

Untitled Medical Project

A drama about a mobile medical team; stars Amy Smart (Crank).

Untitled Redlich/Bellucci Project

About a female NYPD detective with a razor-sharp memory.

CW

Drama

Betwixt

Supernatural drama about creatures who fight evil forces.

Hellcats

Action follows competitive college cheer-leading.

Nikita

An update of La Femme Nikita.

Nomads

Group of free-spirited youths backpacking through other countries agree to perform secret missions for the CIA.

The Wyoming Project

Family sudser that takes place on a small Midwest ranch.

Untitled Amy Holden Jones

Drama focusing on the freshman class at Harvard Medical School.

FOX

Comedy

*Bob's Burgers**

An animated series about a family who runs a burger joint.

Jamie Foxx Sketch Comedy

An urban-flavor sketch comedy series.

Keep Hope Alive

A simple-minded 20-something man raising a daughter.

*Most Likely to Succeed**

Ensemble comedy that checks in with those who were dubbed "most likely to succeed" 20 years ago.

Nervermind Nirvana

Two Indian brothers and their very different romances.

Security

Two sisters head up a private security team.

Tax Men

IRS employees battle against frustration with their jobs.

*Traffic Light **

A single-camera comedy based on an Israeli format about three men and their romances.

The Station

A covert CIA operative and his work buddies are embedded in South America.

Strange Brew

A multi-camera comedy about a family that owns a small brewery.

Untitled Adam Goldberg

A single-camera office comedy about man who works for a digital security firm.

Untitled Carvey & Feresten Project

Sketch comedy series filmed on location rather than on a soundstage or with a live audience.

Wilde Kingdom

A rich Hollywood type falls for a hippie.

Drama

*Breakout Kings**

A procedural about marshals who work side-by-side with ex-cons to catch criminals.

Code 58

Two mismatched outcasts work side by side in the police department.

Midland

A Texas-based sudser about a con man with family secrets.

*Pleading Guilty**

Based on the Scott Turow book, a ragtag trio is hired by a high-powered law firm.

Ride Along

An ensemble cop show that includes a veteran cop and his newbie partner in Chicago.

Worthy

A drama about an Arizona politician who's been blackmailed by the mob.

NBC

Comedy

Beach Lane

Matthew Broderick stars as a celebrity author hired to run a small town newspaper in the Hamptons.

Friends with Benefits

Five friends are on the lookout for perfect mates but willing to settle on friends with benefits.

*Nathan vs. Nurture**

A heart surgeon reunites with his birth father and brothers many years after his adoption.

Next

Paul Reiser plays a husband, father and friend.

*Outsourced**

A novelties company employee moves to India to manage a group of customer reps.

Perfect Couples

Features three different couples in various stages of total bliss.

The Pink House

A multi-camera comedy about college graduates who flee Los Angeles to start a life elsewhere.

The Strip

A former child star owns a bar outside of Las Vegas.

*This Little Piggy**

A father of two opens up his home to his irresponsible sister and shallow brother.

Untitled Adam Carolla Project

Carolla is a contractor who attempts to rebuild his life after a divorce.

Drama

The Cape

A former cop who was framed decides to don a superhero uniform to clear his name.

Chase

Follows U.S. Marshals as they track down most-wanted criminals.

*The Event**

A thriller about a regular Joe caught up in a large conspiracy.

Kindreds

An ex-patent lawyer and his group of associates come together to form an unusual law practice.

*Law & Order: L.A.**

A Los Angeles version of the crime franchise.

Love Bites

Comedic anthology that tracks three loosely connected stories of love, dating and marriage.

Rex Is Not Your Lawyer

An attorney begins coaching people to represent themselves.

Rockford Files

A reboot of the '70s private eye drama.

Prime Suspect

A redux of the BBC series of the same name that follows a female detective.

*Undercovers**

A couple is pulled out of retirement to rejoin the CIA.

Untitled John Eisendrath project

An ex-justice tries to change the law.

Esther

The Queen



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Fax: 55 11 2184 5200
DANDRADE@SP.REDERECORD.COM.BR
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Pilots,
Buyers,
Studios'
Teams and
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in the
May 22
L.A.
Screenings
Guide

20th Century Fox TV Distribution

Fox Studios
10201 W. Pico Blvd.
Los Angeles Tel. (310) 739-5079
Intercontinental Hotel, Ste 1033

AETN International

Mayra Bracer, Jeffrey McGraw, Sean Cohan

Century Plaza Hotel, Ste 1712

Alebrije Entertainment

Century Plaza Hotel, Ste 802

Alfred Haber Distribution

Century Plaza Hotel, Ste 1710

American Cinema International

Century Plaza Hotel, Ste 1707

America Video Films

Intercontinental Hotel, Ste 1416

Artear International

Century Plaza Hotel, Ste 1737

BBC Worldwide

Century Plaza Hotel, Ste 1714 & 1716

Bender Media Services

Susan Bender, Sally Treibel
Century Plaza Hotel, Ste 860

Beta Film

Century Plaza Hotel, Ste 1923

Beverly Hills Entertainment

Century Plaza Hotel, Ste 1901

Caracol Television

Andres Morris, Lisette Osorio, Camila Reyes

Century Plaza Hotel, Ste 1909

CBS Studios International

5555 Melrose Avenue
Los Angeles Tel. (323) 575-5490
Century Plaza Hotel, Ste 1402

CDC United Network

Century Plaza Hotel, Ste 1910

Comarex /TV Azteca

Century Plaza Hotel, Ste 1922-24-26

Comcast International Media Group

Century Plaza Hotel, Ste 1921

Dharma Films

Sebastian Darcyl

Century Plaza Hotel

Discovery Enterprises International

Century Plaza Hotel, Ste 1755

Disney Media Distribution

The Walt Disney Studios
500 South Buena Vista St.
Burbank Tel. (818) 460-7978
Century Plaza Hotel, Ste 1917

Dori Media Group

Century Plaza Hotel, Ste 1160

E1 Entertainment

1801 Century Park East
Los Angeles Tel. (310) 451-1559
Peter Emerson, Valerie Cabrera, Ben Bishop

Echo Bridge Entertainment

Emilia Nuccio
Century Plaza Hotel, Ste 1706

Endemol

Century Plaza Hotel, Ste 1729

Entertainment Studios

Century Plaza Hotel, Ste 1708

Fireworks International

Diana Zakis, Melissa Wohl
Century Plaza Hotel, Ste 1721

Flor Latina

Century Plaza Hotel, Ste 960

Fox TeleColombia

Century Plaza Hotel, Ste 1733

Frecuencia Latina International

Century Plaza Hotel, Ste 1717

The Fremantle Corporation

Randy Zalken, Irv Holender, Diane Tripp, Sharon Beverly, Jessie Pirog, Wayne Broun

Intercontinental Hotel, Ste 1421

FremantleMedia

Century Plaza Hotel, Ste 1760

Globo TV International

Century Plaza Hotel, Ste 1905

HBO Distribution

Century Plaza Hotel, Ste 1722

ITV Studios Global Entertainment

Century Plaza Hotel, Ste 1260

Latin Media

Century Plaza Hotel, Ste 1738

Latina Producciones

Century Plaza Hotel, Ste 1727

Lazy Town

Intercontinental Hotel, Ste 1424

Ledafilms

Pedro Felix Leda, Gabriela Lopez, Moira McNamara, Fernando Pudczak
Century Plaza Hotel, Ste 760

Lionsgate

Peter Iacono, Amanda Corder, Tim Stuart, Hana Zidek, Priscilla Pesci, Tori Crotts, Heidi Willemssen
2700 Colorado Avenue, Ste 200
Santa Monica Tel. (310) 255-3880

Mel Giniger & Associates

Century Plaza Hotel, Ste 1715

MGM Television Latin America

Century Plaza Hotel, Ste 1002

Mondo TV

Maria Bonaria Fois

Century Plaza Hotel

MTV Networks International

Century Plaza Hotel, Ste 1202

NBC Universal Television

Distribution
100 Universal City Plaza
Universal City Tel. (818) 733-4100
Century Plaza Hotel, Ste 1460

Novavision

Century Plaza Hotel, Ste 1723

Polar Star

Century Plaza Hotel, Ste 660

Power

Century Plaza Hotel, Ste 1928

Rai Trade

Century Plaza Hotel, Ste 1732

RCN Television

Century Plaza Hotel, Ste 1906

RCTV International

Century Plaza Hotel, Ste 1060

Record TV Networks

Delmar Andrade, Edson Mendes
Century Plaza Hotel, Ste 1502

RHI Films

Intercontinental Hotel, Ste 1521

Rive Gauche Television

Century Plaza Hotel, Ste 1725

Rose Entertainment

Century Plaza Hotel, Ste 1560

Shine International

Century Plaza Hotel, Ste 1912

Snap-Marvista

Century Plaza Hotel, Ste 1752

Somos Distribution

Century Plaza Hotel, Ste 1731

Sony Pictures Television

International

10202 West Washington Blvd.
Culver City Tel. (310) 244-4000

Century Plaza Hotel, Ste 902

Spiral/SevenOne International

Century Plaza Hotel, Ste 702

Telefe International

Alejandro Parra, Michelle Wasserman, Jessica Stescobich, Meca Salado Pizarro
Century Plaza Hotel, Ste 1802

Telefilms

Tomas Darcyl, Ricardo Costianovsky, Alfredo Andreotti, Humberto Delmas, Alejandro Carballo
Century Plaza Hotel, Ste 1902

Telemundo International

Century Plaza Hotel, Ste 1918

Televisa Internacional

Fernando Perez Gavilan, Carlos Castro, Cecilia Galeana, Oscar Belaich, Pedro Font, Silvia Garcia, Mario Castro, Claudia Silva, Cecilia Rivera
Century Plaza Hotel, Ste 1915

Televis Entertainment

Century Plaza Hotel, Ste 1907

TV Film International

Century Plaza Hotel, Ste 1660

Venevision International

Miguel Dvorak, Manuel Perez, Cesar Diaz, Miguel Somoza, Daniel Rodriguez, Hector Betran
Century Plaza Hotel, Ste 1702

VIP 2000 TV

Century Plaza Hotel, Ste 1728

Vision Films/Vision Music

Century Plaza Hotel, Ste 1730

Warner Bros International

TV Distribution

Warner Bros. Studios
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Burbank Tel. (818) 954-6000
Century Plaza Hotel, Ste 1915

WWE

Century Plaza Hotel, Ste 1102

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Indie Programming Guide

AETN INTERNATIONAL

235 East 45 Street
New York, NY 10017
T: (212) 210-1400 F: (212) 907-9476
www.AETNinternational.com

The Real Face of Jesus?

Capitalizing on the public display of the Shroud of Turin for the first time in a decade, *The Real Face of Jesus?* blends science and religion to unlock ancient mysteries. Physics, today's digital technology, and a revolutionary CGI process reveal a startling, life-like composite of what Jesus looked like, from head to toe.

Fugitive Chronicles

Featuring real-life tales described in minute detail by both law enforcement agents and the fugitives they tracked, viewers learn the stories of manhunts from crime to capture.

Pawn Stars

Inside the doors of the only family-run pawn shop in Las Vegas, three generations of Harrison family men — grandfather, father and son — amusingly clash while running the business together.

102 Minutes That Changed America

Having mined unique and rarely heard or seen archives with a wide range of non-traditional and amateur footage to document the 9/11 World Trade Center attacks, this two-hour special tells the tale of the towers collapsing without a single word of narration.

Nostradamus Effect

Deconstructing doomsday prophecies, with the aid of academic and scientific experts, the infamous seer's historic visions are examined against modern disasters and biblical texts alike. Each episode explores a different prediction, and the connections between the oracle and his ancient predecessors.

BENDER MEDIA SERVICES

150 Central Park South, Suite 310
New York, NY 10019
T: (212) 707-8244 F: (212) 658-9948
www.bendermediaservices.net

The Market Chef

Massimo Capra takes viewers on a journey around the world, and into the kitchens of local chefs, to create original takes on regional fêtes.

HTDT

Humpty Dumpty has been put back together, stronger than ever! Possessing newfound atomic superpowers, the Kingdom of Olde Story becomes a battleground, as he takes on hooligans and thugs led by the butcher, the baker, and the candlestick maker.

Dolan's Cadillac

Starring Christian Slater and Wes Bentley, and based on a Stephen King story, this thriller follows gangsters as they aid in the human trafficking of Chinese women into the U.S., until an innocent bystander bears witnesses to these crimes.

The Lucky Dragon

Transformed by magic from mischievous dragon into an adventurous young boy, this "Dragon-boy" battles evil, learns about life as a human, and falls in love with a beautiful warrior girl.

Beyond the Makeup

Take a glimpse into the world of celebrity from the perspective of the photographers who spend their lives in hot pursuit of the most wanted snapshot of the moment.

CARACOL TELEVISION

Calle 103 #69B-43
Bogota, Colombia
T: (571) 6430-430
7321 NW 75 Street
Miami, FL 33166
T: (305) 960-2018 F: (305) 960-2017
www.caracolinternacional.com

The Cartel 2

Pepe Cadena is either the biggest snitch in the drug trade, or a brilliant criminal mastermind. The drama unfolds as Cadena gets caught up in the cartel war and fights for survival.

Yo no te pido la luna (All I Need is Love)

Singer Juanita Roman, goes from playing for change on the city bus to glamorous pop diva, with the help of rich financier Alejandro. But can she survive the transformation?

Mariana & Scarlett

Two sisters make their way to success in the fashion world, but realize that on their way to the top, they are each others' worst enemies.

La Bella Ceci Y El Imprudente (Pretty Ceci and Mr. Indiscreet)

The El Castillo Hotel is on the verge of bankruptcy and the only thing that can save it is the help of a big investor. But role reversals and mistaken identities block progress as the hotel struggles to stay in business.

Las Muñecas de la Mafia (The Mafia Dolls)

Sex, love, and drugs play together in the world of gangster Braulio Bermudez, as he takes on five young mistresses who soon discover just how dangerous luxury can be.

E1 ENTERTAINMENT

1801 Century Park East
Los Angeles T: (310) 451-1559
175 Bloor Street East, North Tower
Suite 1400, Toronto Canada
T: (416) 646-2400 F: (416) 979-9255
www.e1enttv.com

Outlaw Bikers

A look inside the dangerous world of infamous biker gang the Hells Angels, and their battle for domination in Canada and Scandinavia.

(Continued on Page 28)

1. AETN's The Real face of Jesus?
2. Bender Media Services' Dolan's Cadillac
3. Caracol TV's The Cartel 2
4. E1 Entertainment's Shattered



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DE TIM BURTON



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DE LUC BESSON



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Y DAVID DUCHOVNY

Próximos estrenos:

LARRY CROWNE

con Tom Hanks y Julia Roberts

THE HUNGRY RABBIT JUMPS

con Nicolas Cage y Guy Pearce

Próximos estrenos:

THE NEXT THREE DAYS

con Liam Neeson y Russell Crowe

FAIR GAME

con Sean Penn y Naomi Watts



Visítanos en los LA Screenings: Suite 1902 - Hyatt Regency Century Plaza, Los Angeles.

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L.A. SCREENINGS 2010



1. Fireworks' Republic of Doyle
2. Echo Bridge's Trauma
3. Ledafilms' The Great Buck Howard
4. The Fremantle Corp.'s Doc West
5. Mondo TV's Puppy in my Pocket
6. Lionsgate's Chandon Pictures

Indie Programming Guide

(Continued from Page 26)

Shattered

Being a homicide detective is no easy feat: just ask Ben Sullivan, or one of the alternate personalities with whom he shares his head.

The Beat

An all-access view of Vancouver's Downtown Eastside Squad Three and the challenges they face trying to keep crime out of the community.

When Love is Not Enough: The Lois Wilson Story

The troubled love story of Lois Wilson (co-founder of Al-Anon), and her alcoholic husband Bill Wilson (co-founder of Alcoholics Anonymous), spanning over 30 years and filled with devotion, recovery, and hope.

Made the Movie

Determined not to let her football star brother Marshall have all the fun, Tuba transforms from band geek to cheerleader, with a few bumps along the road.

ECHO BRIDGE ENTERTAINMENT

8383 Wilshire Blvd, Suite 530
Beverly Hills, CA 90211
T: (323) 658-7900 F: (323) 658-7922
www.echobridgeentertainment.com

Trauma

Medical interns learn what it really takes to become a surgeon, and how to juggle personal weakness, professional ethics, and the needs of each individual patient.

Fortier

A clumsy psychologist from Washington DC joins the Montreal SAS (Anti-Sociopathic Services), and helps solve crimes and neutralize tough situations.

Firefight

A creature of ancient legend takes on the fight to protect the ecological balance of the land. But will a deadly curse bring ruin to the Monsterwolf and the town?

Swampshark (aka Jaws of the Mississippi)

A great white shark, mutated by a chemical spill, wreaks havoc on Mississippi River towns, until a local fisherman and his hillbilly crew kill the beast.

Blue Murder

Blue Murder chronicles the efforts of a special team of big-city police investigators to solve high-profile, politically sensitive cases.

FIREWORKS INTERNATIONAL

225 Arizona Avenue, Suite 250
Santa Monica, CA 90401
T: (310) 576-1059 F: (310) 576-1859
www.contentfilm.com

Republic of Doyle

Meet street smart investigator and romantic rogue Jake Doyle. Trouble is his business and business is good.

Shadow Island Mysteries

Property manager of idyllic Shadow Island Resort, Claire La Foret, takes care of her guests with great efficiency, whether it's serving refreshments or solving a shocking crime...

Wildlife Rescue Africa

A reality series following the intense and often dangerous experiences of two of Africa's most respected wildlife experts, as they risk their lives to save Africa's most dangerous animals.

Family Biz

Three latchkey kids are at their wits' end when their corporate dad gets downsized and decides to work from home, ruining

their teen lifestyle.

Heartland, Season 4

Set against the stunning vistas of the Rocky Mountains, family drama *Heartland* follows the Fleming sisters, Amy and Lou, through the highs and lows of life on a horse ranch.

THE FREMANTLE CORP.

25 Lesmill Road, Suite 5
Toronto Ontario, Canada M3 2T3
T: (416) 443-9204 F: (416) 443-8685
www.fremantlecorp.com

Zorro

A corrupt dictator must be brought to justice, and only one man is courageous enough to do it. That man is the masked legend, Zorro.

Bug Rangers

Being micro in a big world is tough, but the Bug Rangers are here to teach young bugs how to have fun, stay positive and not get stomped in this rough world.

Look-A-Like

Watch ordinary people get transformed into their celebrity doppelgangers with a little help from some VIP access to Hollywood's hottest stylists.

Snapped

Season seven of the true-crime chronicles of female killers and what brought them to the edge.

Doc West

Terence Hills is back as Doc West. The true legend of the American West is part loner, part gambler and all hero.

LEDAFILMS

Virrey Olaguer y Feliu 2462, Piso 3
Capital Federal
Buenos Aires, Argentina 1426
T: (5411) 4788-5215
F: (5411) 4788-5220
www.ledafilms.com

Whip It

A teenage girl escapes her small town Texas boredom when she discovers her roller-derby talent.

The Great Buck Howard

A law school dropout works for an angry has-been magician, and helps him make

the comeback of a lifetime.

The Dog Who Saved Christmas

When Zeus' owners leave him alone for the holidays, he has to protect his home from a couple of bungling burglars.

Brothers

When Marine Captain Sam Cahill is presumed dead, his brother Tommy tries to provide support to Sam's grieving wife. But when Sam returns and is convinced they've been having an affair, there is little to ease the familial strains.

The Pillars of the Earth

Set against a backdrop of war, religious strife, and power struggles, this story of 12th century England entwines epic battles with a sensuous love story.

LIONSGATE

2700 Colorado Avenue, Suite 200
Santa Monica, CA 90404
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www.lionsgate.com

Crash

From chance encounters to dramatic interactions, L.A. is the fuel that can change lives forever.

Extreme Masters of Horror...Fear Itself

A behind the scenes look at the twisted and creative minds behind the "Masters of Horror" franchise.

Mad Men

Set in '60s era New York, this provocative drama follows the ruthless careers and lives of the men and women of Madison Avenue advertising.

The Guard

Coast Guard rescue specialists endure the dangers of the open sea, and look for meaning in their daily lives.

Weeds

In the fifth season of this dramedy, ganja goddess Nancy Botwin, moves her family to Ren Mar and her business south of the border. Power struggles, politics, and unlikely partnerships, guarantee that things stay extra sticky.

Chandon Pictures

Tom Chandon films weddings and birthday parties, but to him any one of these jobs could be an award winning show.

MONDO TV

Via Brenta, 11
00198 Rome, Italy
T: (3906) 86323293
F: (3906) 86209836
www.mondotv.it

Puppy in My Pocket

The pets of Pocketville join forces with

(Continued on Page 30)

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150 x 1 TV Hour
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The story of a forbidden
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TEEN TELENOVELA >



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A new story full of love,
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SERIES >



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The life of a man who struggles
to regain his lost fame.
A different story!

TELENOVELA >



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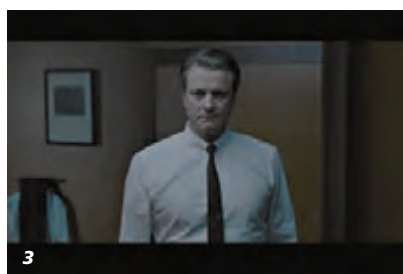
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L.A. SCREENINGS 2010



1. Record TV's Esther, the Queen
2. Telefe's The Resistance
3. Telefilms' A Single Man
4. Televisa's A Woman of Steel
5. Venevision's A Woman's Sacrifice

Indie Programming Guide

(Continued from Page 28)

kids in the real world, for lessons in friendship and adventure.

Angel's Friends — The Secret World Around You

Five angels in training follow young earthlings to earn their wings, and battle demons for influence on Earth.

Virus Attack

Young scientists go head to head with mutant virus creatures, and try and save the world.

Kim

Follow the adventures of Kim as he discovers his roots and the vast and varied subcontinent of India.

Jurassic Cubs

Five young dinosaurs search for their parents and travel in time with the help of some Black Magic Meteors.

RECORD TV

Rua de Varzea, 240
CEP 01140-80 Barra Funda
São Paulo, Brazil
T: (5511) 2184-5468
F: (5511) 2184-5200
www.rederecord.com.br

Esther, the Queen

In Persia, 479 AD, young Esther saves the Jewish people and discovers the love of a great King in the process.

The Law and the Crime

A high-society woman becomes a police officer to avenge the murder of her father, and enters a world of drugs and governmental corruption.

Ugly Bela

Hard-working Bela must prove that she is more than just her sloppy appearance, while trying to make her way to the top in the superficial world of publicity.

Another Power

Chosen for death by Brazilian mobsters,

Tony escapes a car bomb but must avenge the death of his wife and children who were trapped inside.

Savage

Naïve countryboy Juba journeys into the city of Rio de Janeiro, to avenge his father's death and find love.

TELEFE INTERNATIONAL

Pavon 2444
Buenos Aires, Argentina 1248
T: (5411) 4308-5810
F: (5411) 4308-6848
www.telefeinternational.com

Secrets of Love

Diana decides to reopen her law offices and enlists the help of Manuel, a young and informal lawyer. Sparks fly and opposites attract as these two take on cases and iron out their difference.

The Resistance

A group of young revolutionaries fight against a world ruled by a corporate power, with the help of music and dance.

WAGs, Love for the Game

"El Chiqui" Flores has returned from football success in Europe to marry his fiancé, but gets caught in a media scandal that pins him as a killer, and a love triangle he could never have expected.

3,2,1... Let's Win!

Contestants compete in a series of challenges for the ultimate prize of a trip to the South African Football World Cup.

Everybody Against Juan

A comedy about a man who struggles to regain his lost fame, no matter the obstacles.

TELEFILMS

Av. del Libertador 1068 Piso 11
Buenos Aires, Argentina
T: (5411) 5032 6000
www.telefilms.com.ar

From Paris With Love

A U.S. ambassador hooks up with an American spy in an attempt to stop a terrorist attack on Paris.

A Single Man

In 1962 Los Angeles, a man struggles with his sexual identity after the untimely death of his lover.

Red Dawn

When foreign paratroopers take over their city, a group of young patriots form a guerilla team of warriors and train to liberate their town.

Hungry Rabbit Jumps

A man becomes involved in an underground vigilante organization to avenge the death of his wife.

Source Code

Sci-fi tale about a soldier awakening in the body of the witness to a train explosion.

TELEVISIA INTERNACIONAL

6355 NW 36th Street
Miami, FL 33166
T: (786) 265-2500
www.televisainternacional.tv

Fill Me With Love

Orphaned and alone for most of her life, Marianela searches for love and overcomes the evil intentions of her Aunt Freda.

A Woman of Steel

Valentina's history of betrayal and disappointment have left her cold and reluctant to love, but Jose Miguel is up for the challenge of breaking down her barriers.

A Double Identity

To help her family, Andrea must create a false male identity to keep a job and keep the boss' girlfriend from sabotaging her position.

A New Beginning

A successful young singer escapes a mur-

der attempt, but now must start fresh in a new town with a new identity.

Decades

Reviving the last five decades of hits, and bringing old stars back to the stage, this variety show features dance, comedy, and live musical performances.

VENEVISION INTERNATIONAL

121 Alhambra Plaza, Suite 1400
Coral Gables, FL 33134
T: (305) 442-3411 F: (305) 446-4743
www.venevisioninternational.com

A Woman's Sacrifice

A woman who has spent 20 years grieving the betrayal of her husband and the abduction of her child, learns that they are all still very present in her life.

Salvador: A Knockout Lover

When his boxing career is suspended, Salvador reluctantly becomes an escort and quickly takes on the role of most sought-after lover.

Recipe for a Family Feud

Best friends no more, partners of a successful bakery learn work together once their friendship goes wrong and their kids fall in love.

Sinner

Luz Maria and Bruno seem made for each other. But the secret she's been keeping will shatter their love and make her a sinner in his eyes.

Millionaire Maid

Tomasa strikes it rich overnight, but keeps her day job as the maid for the Paredes family, realizing just how indispensable she is and how far people will go when driven by greed.

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BeyondContent

Indies Make Up In Number

(Continued from Cover)

indies sets up camp at the hotels in the Century City section of Los Angeles to impatiently await the arrival of a few scattered buyers.

Some indie companies, such as several Latin American distributors, actually succeed in attracting some buyers. In fact, for some of them, the L.A. Screenings have become their major market.

The market is problematic mainly for European distributors, which struggle to get attention, but nevertheless are persisting in becoming part of this huge organic (i.e., not organized) market called the L.A. Screenings. By the way, before *VideoAge* got involved with the event in 1982, it was called the "May Screenings," as some old-timers still call them. Over the years, *VideoAge* single-handedly managed to change its name to the currently, universally accepted "L.A. Screenings."

Now in its 46th year, the L.A. Screenings kicks off May 18-28 in Los Angeles, California. Last year's event attracted 1,100 buyers, 300 fewer than in 2008, due to the economic crisis compounded by the flu scare, which kept many executives, especially Asians, home. This time the buying contingent — scattered throughout Los Angeles — is expected to return to a record high, because of the improved financial conditions and also the increased number of pilots commissioned by the U.S. TV networks, which is around 90, as compared to 75 in 2009. Not to be underestimated is also the power of the studios' parties, which are a magnet for both buyers and shoppers: this year almost all the studios are throwing bashes (with the exclusion of Sony Pictures and CBS Studios).

As far as the indies are concerned, the Century Plaza Hotel will have the bulk of exhibitors, followed by the Intercontinental Hotel. The studios, of course, will screen on their lots. There will also be a larger number of exhibitors,



Telefe's traditional party

75 compared to 73 actively screening in 2009. A good number of distributors will also be inviting buyers into their offices, if conveniently located, such as Lionsgate, Porchlight, MGM and GK-TV.

This year, the Indies Screenings take place May 18-21, and some distributors will remain on hand to take advantage of the opportunity to meet with buyers during the Studio Screenings (May 20-28).

Since, for the indies, the Screenings have become a Latin-driven event, the aim of many sellers will be to target buyers from the region. *VideoAge* spoke to several distributors to find out their plans for the market, which Latin territories they expect to be more aggressive this year and how much product they expect to sell.

Argentina-based Ledafilms walks the line between studio and indie. It acts as a sales agent for Paramount Pictures-Dreamworks as well as for independent companies such as Los Angeles-based Lucasfilm. Ledafilms' senior vice president Gabriela Lopez said that, although a good number of companies her firm represents are focused primarily on Latin America, her team has other goals for the Screenings. "We're also launching a new animated production project in association with Miami-based Exim and Italy's Mondo TV," she said. "It's called *BondiBand*, and it will have worldwide distribution plus licensing and merchandising."

Lopez also emphasized that although some sales will go to the independents,

the Latins will get most of their product from the studios. "It's very difficult to estimate a percentage," she said, "But there is no doubt that the main amount of product acquired by the Latin networks come from major studios and the largest independent Hollywood producers."

Sally Treibel, executive vice president of New York-based Bender Media Services, will be on hand highlighting eight new shows. Bender's roster is comprised of animation, beauty, adventure, cooking, entertainment, music and sports shows. As for programming trends to expect for the Screenings, Treibel pointed to "interstitial" product (short programs that run between two movies or events), as well as cooking, entertainment and family programming. However, unlike many other companies, Treibel and her team will not be pushing hard to attract Latin buyers. "For the programs we represent worldwide, we have seen more interest

from the Middle East and Eastern Block countries," she said.

Toronto-based company The Fremantle Corporation is likewise keeping a broad, international scope. "Even though most of the attendees are from Latin America, we have a global focus," said Fremantle director/principal Irv Holender. Holender and his associates will be at the Screenings launching new pre-school HD animated series *Bug Rangers*, in addition to highlighting miniseries *The Merchant of Flowers* and primetime series *The Code*.

Overall, Holender was optimistic about the market. "The advertising business is picking up. The need for content has increased," he said. Additionally, he noted that while the Screenings are indeed often studio-dominated, this year they have fewer scripted programs on offer, which should give the indies a leg up. "There are no green lights for long form series yet," he said, adding, "The need for scripted product is going to pick up in the next few months."

Like Holender, Emilia Nuccio, vice president of International Sales for Massachusetts-based Echo Bridge, enjoys the Screenings' environment. "I like the pace of this market," she said, "Because it's an opportunity to spend more time with clients and get to know their needs and concerns better." In addition to promoting movies and series like *Trauma* and *Fortier*, Nuccio said she plans to use these Screenings to go after free TV sales. "We would like to do more free TV sales, as I am sure everyone would," she said, "With our disaster movie slate, I think Echo Bridge is positioned to increase that piece of Latin American business."

Latin Media's Jose Escalante will be in L.A. with an eclectic mix of series from Latin America and Asia. Asked if he predicted any Latin territories to be more aggressive than the others, Escalante said

MYRA BRACER'S INDIE TAKE ON THE L.A. SCREENINGS

Mayra Bracer, a Latin America Content Sales executive for New York-based AETN International, summed up the challenge for indie companies at L.A. Screenings. "Independents have always been fighting for that 10 to 20 percent of product that is not produced locally [in Latin America and other countries], and most of that slice is taken by the studios. So it's always an uphill battle, and it's been even harder as markets have tightened with the down economy," she said. Nevertheless, AETN has high hopes for the market, where it'll be promoting *The Real Face of Jesus?* — a special that uses digital technology and CGI to investigate biblical mysteries — as well a host of formats.

However, looking forward, Bracer remarked that she would like to see the indies carve out more of a place for themselves at L.A. Screenings. "I am curious to see how long the independents will continue to piggy back off the studios in L.A. for this market," she said. "In the past, buyers would allocate a number of days in L.A. to spend with us before heading into the Studio Screenings. With shrunken travel budgets, fewer buyers are coming ahead of the main screenings, so we are getting less face time." Bracer elaborated that, with fewer buyers able to meet with companies like AETN, it may not be worthwhile, in the coming years, for indies to go to the expense and trouble of getting a suite and sending a sales team.



Even though in 2009 the large indie party was scrapped, there were plenty of individual indies recreational activities, like the "Veteran Luncheon."

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The Fremantle Corporation



Europe Dissed

(Continued from Cover)

are shrinking, though opportunities still abound. After all, the Latin American TV market is made up of 100 million TV households generating approximately U.S.\$18 billion a year in revenues from advertising and subscriptions combined. Not all countries appear to be equally accessible to foreign companies, though.

"Countries such as Mexico, Argentina, Brazil and Colombia are important markets for European products," said Sesto Cifola, sales director for RAI Trade, the international marketing arm of Italian state broadcaster RAI. "In addition, satellite broadcasters covering the entire Latin American continent are growing in importance for us. The issue is that when it comes to generalist TV, competition from local productions and North American imports is strong. Latin America, however, remains an important market for us, especially when it comes to cable or satellite TV," he said.

According to a 2010 report by media research specialists SNL Kagan, over the past two years, the Latin American pay-TV subscriber base has grown at a compound rate of 10.6 percent. As of the second quarter of 2009, the continent's top 10 operators had a combined subscriber base of over 16 million, a number not particularly impressive when compared to markets such as the U.K., where satellite operator BSkyB alone has around 10 million subscribers. In addition, operators across Latin America command lower average revenues per customer than their counterparts in the developed markets of Europe and North America. One thing is not missing from Latin America, though: potential for growth.

As new platforms emerge and develop in the region, there is an increase in demand for digital media content. Latin America has also seen a rise in the number of HD channels, with broadcasters requesting more HD programming.

But how big is the Latin American media cake, and how much of it is in European hands? Despite the traditional reluctance of market players to disclose numbers, it is possible to estimate that mainland European distributors command a slice worth around U.S.\$9 million per year. To this, add the further U.S.\$40 million in British hands. Not much when compared to the \$1.27 billion gulped up by U.S. studios and the \$230 million taken by U.S. independent companies. Even so, there are opportunities for well-crafted European products.

"The market is particularly favorable for fiction product, especially short series and TV movies, the so-called drama genre," comments RAI Trade's Cifola.

The issue of presence in the market,

however, seems to be crucial for the success of media exports. "It is of paramount importance to be represented in the market," said Cifola.

This is where Spanish and Italian operators are lagging behind, while others, such as the BBC, have taken the initiative with results to show for it. In fact, the "British auntie" has held an annual sales event to market its products to Latin America and the U.S. Hispanic market for the past six years — the BBC claims this to be the region's only television market hosted by a single distributor.

In 2009, the catalog presented to the market was remarkable in terms of both size and variety: a total of more than 35,000 hours of programming covering a wide range of genres from natural history to drama, as well as science and children's shows. In particular, it included 6,000 hours available for digital distribution, over 575 hours of content in Spanish and 825 hours of high definition programming. The programs sold span all genres.

"Natural history, science, and factual entertainment are among the most popular genres we sell in the region, though a demand for drama as well as music and comedy has emerged as of late," said Helen Jurado, vice president of Sales and Distribution for BBC Worldwide Latin America.

The corporation has been building a wide client base in the region. "We work with clients across Latin America, including TV Azteca (Mexico), Globo TV (Brazil), Canal 12 (El Salvador), Telefuturo (Paraguay), TBS Latin America, and HBO Latin America. We also have output deals with Globo TV (Brazil) and Ecuavisa (Ecuador)," said Jurado. The most recent additions to the client list include LAPTV and TV Brazil.

Interestingly, while BBC Worldwide seems to be promoting strong global brands such as *Top Gear* and *Dancing with*

Despite the traditional reluctance of market players to disclose numbers, it is possible to estimate that mainland European distributors command a slice worth around U.S.\$9 million per year. To this, add the further U.S.\$40 million in British hands.



Helen Jurado, vice president of Sales and Distribution, BBC Worldwide Latin America

the Stars, the presence of locally-produced content is still limited — the U.S. version of the *Secret Millionaire* being one of the few exceptions. Other companies, on the other hand, see locally-produced content as the way forward.

It was when U.S. corporations such as Disney and Sony Pictures began remaking U.S. shows for the local market a few years ago that the move towards locally-produced content in Latin America began to emerge. European companies soon followed the example of their American counterparts, setting up offices and franchises in the region.

Leading format creator Endemol is a good example of this trend. In 2001, Endemol made forays into the leading Latin American markets of Argentina and Brazil, followed by Mexico the following year. More recently, Endemol has continued its regional expansion with the launch of domestic companies in Chile and Colombia.

The formula is a relatively simple one: combining local content and international formats to meet the demand of local audiences. However, what started as localization of foreign productions soon turned into a rather different business.

Take the often-cited example of ABC Studios' *Ugly Betty*. What was marketed as a North American global series, really began as *Betty La Fea*, a Colombian telenovela first aired in 1999 that was exported or repackaged for over 70 markets. Only then did ABC produce a version for the U.S. market and export it to over 130 countries. This is a clear sign that Latin American content is finally being franchised all over the world, even through U.S. media behemoths.

What's next for European media exports in Latin America, then? If past is prologue, the market promises to become an increasingly competitive environment for them.

"In the '70s and '80s, Latin America was a much bigger market for us because at that time there was little or no local production," explained RAI's Cifola.

To buck the trend European companies need to take action now. The future is in their hands. ●

Indies Make Up In Number

(Continued from Page 32)

he expected things to be, "More or less the same" as in years past, adding that above all, he hopes to see "great participation from the Latin American networks."

For his part, Jon Kramer, CEO of Los Angeles-based Rive Gauche, said he looks forward to a "strong L.A. Screenings" where his team will have the opportunity to promote new shows like *Prison Wife* and work on expanding its formats business. "We're also coming to the market with a solid catalog and we have something for everybody," he said. On the topic of the economic crisis and its effect on the market, Kramer noted that Latin America was far less damaged by the downturn than other countries. "Plus," added Latin sales executive Tomas Silva, "In Latin America we're used to living with crises constantly, so for us it's normal."

But, not everyone is willing to challenge the studios. Ken Dubow, president of Los Angeles-based Opus Distribution, for example, is foregoing the event. "We can't compete with the studios at L.A. Screenings," he said, "Our product is not what buyers are there for." Dubow added that he wished the Screenings were more suited to smaller companies, but as they stand now, it's too difficult to attract buyers. "Unfortunately I don't have a studio to trot out stars and sushi," he quipped.

A representative from the U.K.'s Power echoed Dubow's sentiment. "The L.A. Screenings is really an event for the Hollywood majors," he said. Nevertheless, Power will be there a few days prior to the event to meet with clients, mostly from Latin America. Pepe Echegaray, the company's vice president of Sales and Distribution, Latin America plans to be on hand. ●

For an up-to-date L.A. Screenings calendar, visit: <http://www.videoageinternational.com/screenings.html>



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Latin TV Shoppers

(Continued from Cover)

co-production possibilities.

Pedro Lascuráin, director of Acquisitions at Mexico's TV Azteca commented, "I'll be mainly visiting the major studios and focusing on movies, series and new formats. Our Channel 7 has most of its programming based on Studio-supplied products. We show 10 to 12 films between 7 and 10 pm, Monday throughout Saturday. During holidays, we show movies for kids. We also broadcast about 10 series each year. I'm interested in suspense genres for both movies and drama series, such as *Desperate Housewives*, *Bones*, or *Lie To Me*. Usually, we're open to co-productions, but not this year, because we just closed the deal with Disney for *Grey's Anatomy*. Regarding the budget, we want to keep it the same as last year, but if there is something special that's worthwhile, we'll bid for it."

According to Jorge Garro, assistant manager at Teletica, "Costa Rica is going back to American series. Our channel has a mixed target audience, so we'll look for a little bit of everything for various programming slots. We'll be renewing our volume deal agreements, since we need to fill the remaining 45 percent of content not covered by our local programming."

Karina Medina, director of Acquisitions and Programming at Ecuador's Ecuavisa said, "Our goal in L.A. is to buy content that allows us to strengthen the channel's leadership and be more competitive. Ecuavisa is a family channel with a sense of social responsibility. We want to strengthen all programming slots, especially with stories that audiences can identify with. In particular, we are interested in strengthening women's, children's and adolescent audiences."

Goyo Pessoa Garcia, Research and



Karina Medina of Ecuavisa



TV Azteca's Pedro Lascurain

The L.A. Screenings create trends which inevitably have an effect on the other countries' production. It is also interesting to see the development of content for the new distribution platforms.

Acquisitions manager at Brazil's Bandeirantes said, "At the L.A. Screenings we expect to see a continuation of the trends we saw at the last markets we attended: MIPCOM and NATPE. The types of programs we are looking for are feature films, one-hour series, comedies, animation for children, and formats. The goal is to strengthen Bandeirantes' primetime schedule to make it more competitive. The amount of investment we expect to make in L.A. will be similar to last year."

For Fernanda Demaria, head of Acquisitions at Chile's Canal 13, "The L.A. Screenings let us know, at the same time and in the same place, what all major studios are offering. We constantly examine the new trends that can improve our programming. We're looking for family fare. Due to the country's current situation, devastated as it was by the recent earthquake, we're promoting feel good TV which is, paradoxically, one of our industry-wide current trends."

Pablo Morales, director of Production and Programming at Chile's Chilevisión said, "We have high expectations for



Fox's Gonzalo Fiure

these Screenings. After the various U.S. crises, we expect to see great programs. A good series or a good film package can be very interesting for us and we take into consideration all the channel's dayparts and all audiences. We are going to make an investment very similar to last year's."

Walter Sequeira, Acquisitions manager for Argentina's Artear (Channel 13/ Volver) commented, "We are primarily interested in new movies, specials, and formats. The L.A. Screenings are good



Artear's Julián Rodríguez Montero



Artear's Walter Sequeira

for analyzing the new trends in series and other programs that will be launched by U.S. TV networks. We expect it will be an interesting market, and not as boring as in the recent past."

For Julián Rodríguez Montero, Acquisitions manager at Argentina's Telefe, "The L.A. Screenings create trends which inevitably have an effect on the other countries' production. It is also interesting to see the development of content for the new distribution platforms. We are interested mainly in formats, and given their investment level we place them in primetime. But, we are also interested in films and telenovelas to cover other time slots. As far as the volume of imports required, it is the same as we had until now."

To Gonzalo Fiure, vice president of Content Strategy at the pan-regional Fox, Latin American Channels "This year, studios are more 'productive' than last year, with a larger number of pilots, so there is a better chance of getting more quality and relevant content that will work well both in the U.S. and in Latin America.

I expect them to be a great Screenings and we're eager to attend. We buy programs for Fox, FX and Fox Life. We are interested in comedy and drama, especially police shows targeting young adults aged between 18 and 34 and between 18 and 49. The important thing is that the shows are well made and have the extra edge that our audiences are used to. The amount of investment we've budgeted is nearly the same as last year. As far as formats and co-productions are concerned, if we find some at a reasonable price with high rating potential, we will make them or buy them." ●



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Kicked Out Of Hollywood

(Continued from Cover)

will potentially create a Hollywoodian equivalent of the prime rate mortgage meltdown.

The reason major movie studios have lost their first battle over box-office futures trading could be attributed to the fact that Hollywood was slow in reacting to what is considered the new “Barbarians at the Gate” (from the 1990 book about speculators). At first, the industry did not take the threat seriously. It is also possible that Hollywood relied on the more rule-conscious Federal Trade Commission and Federal Communications Commission, but did not adequately monitor the *laissez faire* commodities regulators.

After *The New York Times* reported on March 10, 2010 that New York City-based Cantor Futures Exchange was to open an online futures market to place bets on the box-office revenues of Hollywood’s biggest releases, *Washington Post* columnist Steven Pearlstein commented, “If nothing else, the movie exchange is an obvious invitation to trading with insider information.”

A former Warner Bros. financial executive explained to *VideoAge*, “This is an inside trading opportunity of a lifetime.” *InvestmentNews* called the movie exchange plan “bizarre.”

The scheme also had the Europeans riled up, with the Italian daily *laRepubblica* publishing the alarmist headline: “Now Speculators Target Movies, Too.” *The Los Angeles Times* announced the new futures exchanges with the opening line: “Welcome to Hollywood’s newest version of risky business: movie derivatives.” The only difference, however, is that Hollywood really hates it. “The reputation and integrity of our industry could be tarnished by allowing trading in movie futures contracts in a manner which allows them to be viewed as the economic equivalent of legalized gambling on movie receipts,” said MPAA’s interim CEO, Bob Pisano.

But it’s not only the Motion Picture Association of America that opposes the scheme. Among those who object to the film derivatives are the Directors Guild of America, the National Association of Theatre Owners, the International Alliance of Theatrical Stage Employees and the Independent Film and Television Alliance (AFM’s organizers). Plus, Senator Blanche Lincoln, a Democrat from Arkansas, introduced a bill that would outlaw the trading of future contracts based on box-office receipts. Lincoln is chairman of the Senate Agriculture Committee, which has jurisdiction over futures markets.

Greg Frazier, the MPAA’s executive vice president, stated, “Anyone who has followed the meltdown of the financial markets, knows how important it is to ensure that the establishment of new financial marketplaces does not open the door to rampant speculation and financial irresponsibility.”

For some observers, it is refreshing to know that in a world controlled by speculators, even big business is seeking more regulations and more government protection.

In 2001, Cantor Exchange bought the Hollywood Stock Exchange (HSX.com), an online box-office market that uses imaginary money (called Hollywood dollars or H\$), with the intention of turning it into a real market exchange. Some 200,000 users are said to be playing with HSX.

Similarly, Veriana Networks, a Scottsdale Arizona-based media and technology company, has also been approved by the CFTC to launch Media Derivatives, Inc (MDEX), a competing trading exchange. However, the Veriana exchange is open only to institutional investors, while the Cantor exchange would be open to anyone.

Reportedly, in the U.S. there are about 300 movies made every year, and futures can be offered for between 50 and 100 of the A-titles, even though speculators would be betting on — between 12 and 16 movies, six months before the movies are released.

In the case of HSX, a “MovieStock” is cashed out (which occurs when the movie is “delisted”) at H\$1 per each \$1 million of the movie’s domestic box-office gross on the first business day after its first four weekends of wide release or after the first 12 weekends of limited release. Box office measurement services, like the Portland Oregon-based Rentrak Corp. or, in the case of HSX, the Los Angeles-based Exhibitor Relations, would provide movie ticket sales data updates. According to a HSX representative, movies get listed in the exchange months before they’re actually released. The IPO price (initial price offering) is set up by the exchange itself based on estimates made with a “proprietary system.”

If a trader invested H\$200 on a movie that is expected to gross \$100 million at the box-office (i.e., buys two shares), and the film grossed \$150 million, he or she would profit H\$100. This is called a “long” position. In addition to “buying” and “selling,” a speculator could also “short” the movie, meaning bet on the movie being a box-office flop.

This is the problem that has Hollywood up in arms. Basically, on top of inside trading, conflict of interest, manipulation and endless opportunity for speculation, Hollywood fears “shorting,” or betting on the movie’s failure at the box office. Indeed, there is a possibility that box-office potential would be hurt by short-sellers. For example, a speculator might leak an early version of a film to the Internet and then profit from its subsequent poor performance at the box office. As indicated by Sony Pictures pushing back *Green Hornet* due to “negative buzz,” Hollywood is terrorized by the effects that “shorting” could do to a movie.

Futures are often associated with commodities such as corn or oil. But while futures make sense for corn — a commodity affected by the weather, and oil, which is affected by disruptions like wars and cuts in production — the success of a movie is due to emotional rather than tangible elements. Therefore, shorting a movie could have a negative

effect on the public’s willingness to see it.

“Shorting” movie futures is a complex operation. If a speculator shorts a security, the losses could be much more than the sum initially invested. Shorting a security on HSX, for example, players make H\$1 per share every time the security’s price goes down one H\$. However, the player also loses H\$1 per share every time the security’s price goes up one H\$. So if an investor buys a MovieStock at H\$50 and it cashes out at H\$150, the investor loses an extra H\$100 per share on top of the original H\$50 per share invested.

And all this without considering other “options” or derivative that futures film exchanges would be offering, such as “put” and “call,” which “cashes-out” after a movie’s first weekend of release. A “put” speculates that a movie will have a lower-box-office take for its opening weekend than the strike price (i.e., the dollar amount that a movie is estimated to make opening weekend). To the contrary, a “call” profits if the box-office take is higher than the strike price.

In *Washington Post*’s Pearlstein’s view, “There is the real possibility that a film that cost \$100 million to produce could cause financial losses many times that amount, creating a contagion effect that could dry up funding for the entire industry.” He then concluded, “The truth is that no great economic or social purpose is served by allowing people to profit from assets they do not control or hedge risks they do not have.”

Backers of the box-office exchanges argue that reducing the financial risk of filmmaking through futures contracts, a type of derivatives, could bring more investment to Hollywood.

Hollywood producers have long hedged their risks by buying insurance against bad weather during location filming, for example.

In the case of the movie exchange, they said that if, for example, it costs a studio \$100 million to make a film, that studio could use the exchange to protect its investment by shorting the same amount, and if the movie loses money, they could make it back on the short side. ●

An Expert Challenge to Film Futures

VideoAge asked Tony Friscia, an entertainment industry executive and consultant who has created and maintained Ultimates* at 20th Century Fox, Columbia Pictures and Lorimar, to come up with various technical issues with the film features exchanges:

- 1) What if a studio is required to write down the “Net Realizable Value” before the picture is released, as required by the rules of the Ultimates? Will the public be informed? If yes, the box office will be even lower than originally anticipated. What if the public is not informed?
- 2) Box-Office vs. Film Rentals. Although there is a direct correlation between the two, studios care more about Film Rentals. It is the Film Rental that goes to the studio as revenue. Film Rentals are affected by the release pattern and the deal the studio has with the theater owners.
- 3) Financing Production. Backers of the film future exchanges also state that this may be a means to finance production. If that is the case, the entire Ultimate may be in play, and if the entire Ultimate is in play, will the studio maximize profits for itself or for the investor?
- 4) Will the exchanges factor in the other windows? Since most theatrical releases lose money, the other windows are crucial. The other windows almost always have deals already in place. Most of the deals in the other windows have minimum guarantees attached to them, which are not dependent on box-office, unless and until they reach certain escalators. Once again, deals are known only to studio staff.

*To understand the concept of “Ultimates,” please refer to a front cover story in *VideoAge* October 2009 Issue.



Tony Friscia



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Conferences & Events News

Ups & Downs of Trade Shows

According to a 2009 trade show survey conducted by the New Jersey-based Exhibit Survey, trade shows continue to attract attendees who recommend, specify, and/or make final purchasing decisions for their companies. However, the cost of attracting attendees has increased. The amount of money exhibitors spend per attendee entering their exhibits was up nine percent since 2009. Even though traffic density held steady since 2008, this was attributed to contracted floor space. The survey also revealed that on average 34 percent of attendees were first-timers to any given trade show.

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My Two Cents

The way international television business is conducted reminds me of the advice my aunt Yole used to give: When you go to the dentist, cry poverty otherwise he's going to charge more.

Later on, I learned that the international TV distribution business is based on the same principle.

Throughout the world, goods and services of comparable quality have relatively similar prices. That is, apart from intellectual properties. For example, consumers can buy a Volkswagen Beetle or a Honda Civic anywhere in the world for about the same retail cost. On the other hand, a TV network in the U.K. will pay 50 percent more than one in Germany for the same episode of an American series. At the same time, Germany will pay 80 percent more than Japan.

It has nothing to do with volume (usually costs go down when quantity increases) or market size, since the German TV market is larger than the one in the U.K. and Japan's is much larger than Germany's. Also, the U.K. buys more programs from the U.S. than Germany.

In the case of audiovisual content, the sales price in various international TV markets is not dictated by the production costs, but rather by the buyers' ability to pay.

In business economics, this is called "price discrimination," a term used to describe a pricing policy whereby a company distinguishes between different groups of customers. Each group is charged a different price for identical units of supply. The policy need not reflect cost differences. It is based on a principle of "what the market will bear" economics.

In the international television distribution business, pricing is therefore a market consideration, not a cost consideration. Pricing is based on what the market will bear for the goods or services at hand—regardless of cost.

The "what the market will bear" economic principle states that in a free-market economy, companies discover what the



market's willing to put up with and what it's not, and companies then pursue profit strategies focused on what the market will put up with. This is valid for both sellers and buyers. In the early days of international TV distribution, when U.S. TV output was much larger than the market could absorb, prices were dictated by the buyers and, at least in Europe, were pretty stable across the largest countries, even though to the American seller the exchange rate would make the U.K. licensee fee, for example, much larger than the one from Italy or France.

Later on, when demand increased in areas where there was advertising, sellers started to apply the business theory of "fair price" by figuring out how many advertising spots broadcasters would jam into the programs they sold. They would then ask for half of that revenue. At that point, in order to reduce imported programming costs, some countries even attempted to create informal buyers' cartels, but those were short-lived. The "fair price" approach was also short lived and the industry returned to the "what the market can bear" business model.

The latter model is not valid across the board. Indeed, store owners in the U.S. and other countries, are forbidden to charge what the market will bear because of "anti-gouging" legislations.

So, how are successful TV distribution companies able to leverage the "what the market will bear" economy? By constantly building the customers' perception of value. The more subtle the difference between competing products, the more often customers need to be reminded of the value of yours. TV trade shows and trade advertising fulfill this role. But marketing is also a function of the amount of business one can handle: more advertising, more business. If a company has little to sell, no marketing can be fully justified. Plus, companies have to know where their products are on the scale of "innovative-to-commoditized." This is done by keeping the pricing of products ahead of the curve. If products are priced as innovative programs but the product is becoming commoditized (when customers perceive little or no value difference between brands or versions), distribution companies will either need to shift pricing or the customer's perception to maintain revenues.

In addition, the international TV distribution business is not affected by speculators and it goes against other business trends: it grows even during economic crises. But, while the U.S. domestic syndication business is more numbers driven, internationally personal relationships have an important role: they depend mainly on the executives' ingenuity. In that sector, the growth of the intellectual properties business depend on people's intellect after all!

Dom Serafini



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